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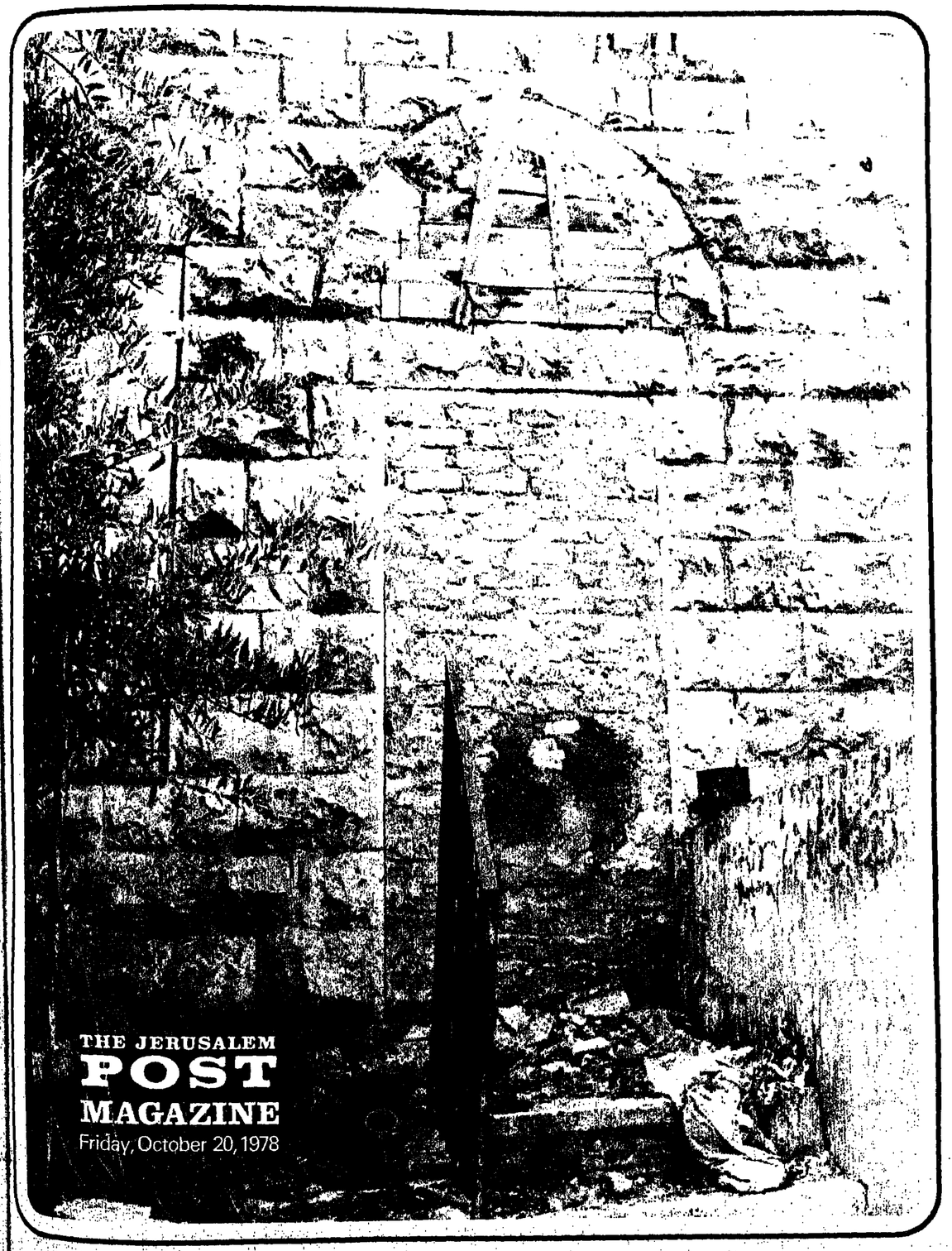

هكذا من الأصل

I PAID IL2,000 — BUT SINGER "BOUGHT" ME!

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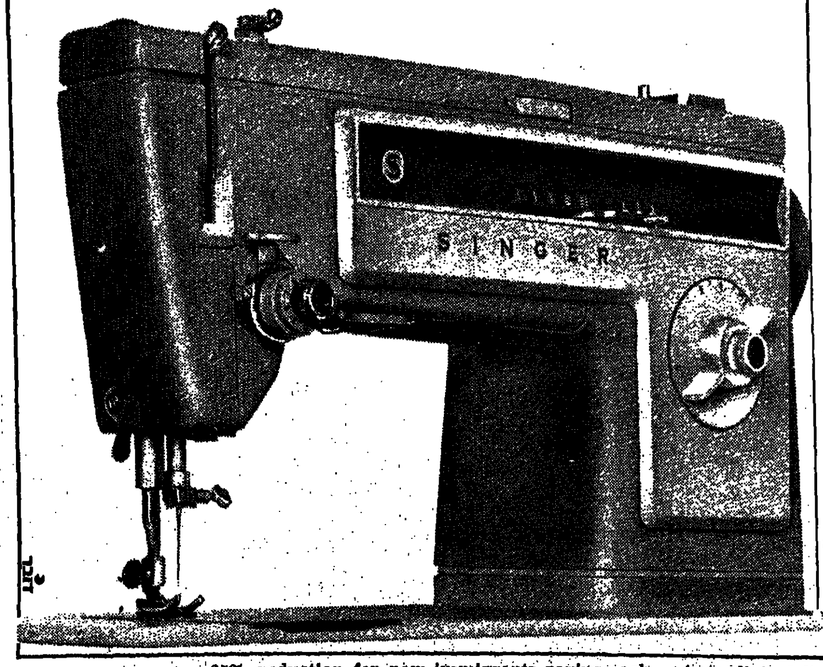

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On the cover: A closed up Jerusalem home, photographed by Richard Lobell.

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עליה וקליטה
ALIYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand.

It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

LOCAL ELECTIONS

Unduly inflated water bills — irregular garbage collection — street lights which fail to function properly — all such problems are to be referred to a single address: your municipality or local council.

As a resident of a city or local region, you have the right and even the obligation to make your views heard, by deciding who will head your city or local region and take care of the routine matters affecting your daily life, matters which may often be troublesome indeed.

This right is exercised in local elections, held once every four years. The next such elections will take place on November 7, 1978. For the first time in Israel's history, voters will elect the mayor or local council head by direct election, in contrast with prior elections, in which the voters elected a council which in turn appointed its head.

The right to vote in municipal elections is extended to all residents of Israel above the age of 18 who hold ID Cards *(Teudat Zehut)*, even those who are not Israeli citizens. This is not the case, however, in Knesset elections, in which only citizens are enfranchised.*

WHERE TO VOTE

Public notice boards will carry lists of polls *(kalpi)* and their locations beginning November 1. These lists will include the numbers of the various electoral districts and the respective addresses of the polls, as follows (example):

Neighbourhood: Ramot Eshkol
Street and Number: Rehov Yam Suf 8
Poll Number: 326

Polls are determined according to the voters' home addresses. Voters who are not certain of the location of their polling places may consult with the nearest municipal information office on election day, presenting their ID Cards, the sole document according to which location of polls may be determined. Addresses of such municipal information offices will appear in the press several days before the elections are held.

OLIM — CHANGES OF ADDRESS

Olim who are still registered at temporary addresses, such as Absorption Centres, as well as persons whose addresses are not composed of a street and number, vote at a specially-numbered poll, 990. There are 66 such polls located throughout the country. Only olim who arrived in the country on or before May 31 will be entitled to vote in the coming elections.

Persons who have changed their home addresses (or marital status) and have recorded such change in their ID Cards by 1 Nisan, 5738 (April 7, 1978) will be registered at the polls according to the new address/status. Those who had moved and not recorded the change up to that date will have to vote according to their former addresses.

Residents who had moved and updated their ID Cards will have received notices indicating the location of their new polls by January of this past year. Those whose new addresses were not so recorded should make a final check of the location of their polling places at municipal information offices on election day. Those who have moved from one town to another and whose new addresses have not been recorded will have to travel to their former places of residence at their own expense.

Example: The Levi family lived in Beersheba, until March 15, 1978.

On that date, the family moved to Jerusalem. Mr. Levi registered this change in his ID Card at the Ministry of the Interior. However, the Levi family continued to receive official mail at their former address. Where will Mr. Levi be voting?

On Election Day, Mr. Levi should check at the information office if he is still registered at his former address in Beersheba. If yes, he and his wife will have to travel there, at their own expense, in order to vote.

Large municipalities, such as Jerusalem and Tel Aviv, will notify all residents of the location of their polling places.

ELECTION DAY

Local elections will be held in 151 areas, including 50 Arab villages, on November 7, 1978. Election day is a work holiday (full or partial has not yet been decided), although public transportation will be operating normally. Polling places will be open from 7.00 a.m. until 11.00 p.m. on election day, although in regions with fewer than 350 voters, hours will be from 7.00 a.m. to 9.00 p.m. only. The Central Elections Authority recommends that voters arrive in the morning, thus avoiding crowds and long lines.

THE POLLS AND THE VOTING BOOTH

The voter presents his ID Card to the local elections committee. No other identification document will be accepted; no one may vote without presenting an ID Card *(Teudat Zehut)*. After the voter's name is located on the official roster, he receives an envelope, bearing the seal of the Central Elections Authority and the signatures of two members of the local committee, which he takes with him into the voting booth.

Three types of voting slips are at the voter's disposal within the booth:

a. White slips bearing the names and identification letters of the various lists (parties), used for electing the municipal/local council.
   Example: אמת — The Labour Party
   מחל — The Likud Party
b. Yellow slips bearing the names of candidates for mayor/council head.
c. Blank slips for those who object to election participation in principle.

Voters place two slips into the envelope: one white slip, bearing a party name and symbol (or blank) and one yellow, bearing the name of a candidate for mayor/council head. The envelope is then closed, whereupon the voter leaves the booth and places this envelope into a ballot box before the local elections committee. He then receives his ID Card back, with a stamp indicating that he has participated in the elections, thereby preventing him from voting once again at another location.

COUNCIL ELECTIONS

Voters elect the municipal or local council through the white slip, bearing the name and symbol of the relevant party or list. These slips do not list all candidates for the council; such lists will be published in the press, beginning October 18. Anyone interested in consulting these lists may do so, although it should be borne in mind that voters choose a party or list *in toto*, without specifying candidates' names.

Councils have from 5 to 31 members, always an odd number, according to the population of the area in question. Council seats are awarded proportionately according to number of votes; the party list receiving the largest percentage of votes will have the highest representation on the council.

Councils are judicial bodies with authority to enact local laws, (by-laws), pass judgment, make decisions in public matters and of course, to authorize the local budget; the mayor or council head is the implementing authority, although he is subject to council decisions.

ELECTIONS FOR HEADS OF LOCAL COUNCILS

The coming elections will be the first in which heads of local councils are to be granted far-reaching authority, freeing them from dependence upon the respective councils for even the most minor decision. The principal reason for the change in the system of election was to separate handling of a region's day-to-day requirements from the arena of political struggle. The candidate with the greatest number of votes will be elected, provided he has attained at least 40% of all eligible votes. If not, run-off elections will be held 14 days after election day, in which the two candidates with the largest and next-to-largest pluralities will compete.

Voting ends on November 7 at 11.00 p.m. Returns will be televised beginning 12.00 midnight. (Z.O.)

* "Returning citizens" were not enfranchised automatically but were required to have notified the Central Elections Authority of their desire to be included in the special appendix to the voter rolls on or before April 7, 1978.

Communicated by the Ministry of Immigrant Absorption

هكذا من الأصل

Dawn on the desert

With 'Negev fever' sweeping the country, sights are being set southwards... HARRY WALL reports. RICHARD NOWITZ took the photographs.

THE FIRST BENEFITS of peace with Egypt are likely to be seen in the Negev, and planners there are confident that the region is now heading for a period of rapid development.

They base their optimism on the effects of moving to the Negev the armed forces from the Sinai and the emphasis in settlements from the Rafiah salient.

Local planners are already predicting the results of billions of dollars being poured into building new military installation, rippling across the civilian economy and creating oases of affluence in the desert.

Dormant development towns, they believe, will be revitalized as army personnel and service businesses move in; the new bases will spur a burgeoning defence industry in the region; Beersheba will become a thriving centre for tourism and commercial traffic to Egypt, and the Negev — if Jordan and Saudi Arabia join the peace process — will become a major crossroads in the Middle East.

IF EVEN a fraction of the anticipated growth is realised, it will have a tangible impact on Israel's southern district. For in recent years, development of the Negev has been infused with too much rhetoric and not enough concrete activity.

To be sure, the Negev has made considerable progress in 30 years and is justifiably touted as a showcase of development for the world's desert regions. Witness the growth of Beersheba from a small, remote outpost into Israel's fourth-largest city, the establishment of flourishing agricultural settlements on the once-barren hills of the northern Negev and parched plains of the Arava, and the concentration of heavy industry around the Dead Sea.

But despite the lip service by national leaders, development of the Negev was never a national priority. Local inhabitants wondered if Israel was really serious about facing the challenges of the desert and realizing Ben Gurion's dream of turning the area into a home for a million Jewish settlers.

THE NEGEV, an inverted geographical triangle delineated by the Gaza border, the Dead Sea and Eilat, encompasses about 62 per cent of Israel's pre-1967 boundaries but has less than 7 per cent of the nation's population. And in recent years, the real growth of the arid southland has actually been declining.

From 1950 to 1965, the region's share of the national population increased from 2 per cent to 6 per cent. In the 12 years that followed, however, the Negev's share of the total population increased by less than 1 per cent.

A similar drop has been recorded in the area's industrial growth: During the first 15 years of the State, the Negev received about one-third of all the capital investment for industry in Israel, compared to 10 per cent since 1965.

These figures were compiled by Dr. Yehuda Gradus, of the Ben Gurion University geography department, a veteran student of demographic trends in the Southern District. Gradus adds that internal migration points to an exodus from the Negev.

"Were it not for natural increase, particularly by the Bedouin (their birthrate is among the highest in the world) and a small increment from aliya, the population of the region would actually have dropped significantly during the last decade," he says.

THERE ARE a number of reasons why, after such early promise, the growth of the Negev slackened off. When Ben Gurion retired from the government to his home at Kibbutz Sde Boker, the Negev lost its leading spokesman and most powerful political ally. Successive prime ministers preoccupied with other matters, seem to have neglected the underdeveloped southern region.

Levi Eshkol was concerned with "Judaizing" the Galilee. Golda Meir didn't even include the development of the Negev in her government's guidelines. Yitzhak Rabin made a few obligatory tours of the area but, on the whole, displayed little interest in domestic matters. And Menahem Begin, apart from a one-hour pilgrimage to Ben Gurion's gravesite last year, hasn't visited the Negev since taking office.

The most telling factor in the Negev's stagnation was the aftermath of the Six Day War when the government moved its developmental priorities. Massive sums were poured into settlements in the Golan Heights, the Jordan Rift and Sinai, and thousands of Israelis were lured by tempting loans, tax and housing incentives.

As one measure of comparison, 13 new settlements have sprung up in the Rafiah approaches since 1967 while, during the same period, only 10 (half of them still in their infancy) was allocated for the entire Negev.

All this has now changed as a wave of "Negev fever" sweeps the country and those seeking to cash in on the construction boom set their sights southwards.

LEADING THE optimists is the chief planner for the Southern District, Meir Batz. No sooner were the Camp David accords ratified in the Knesset than Batz, a Ministry of Interior official, began revising old blueprints which had been gathering dust in government files and drawing new maps to chart the course of the "new Negev" to the year 2000.

Batz's suggestions for revising the regional plan include the construction of five new cities and a network of trans-Negev roads, all based on military traffic and the projected flow of commerce between Israel and Egypt. Urban redevelopment schemes are also proposed for Mitzpe Ramon, Yeroham, Eilat, and Beersheba — all of which are expected to house large numbers of army personnel and construction workers.

Three new airports planned for the Negev will also boost the local economy. Two military airfields will replace the two bases that are to be dismantled in the Sinai; the third (already approved) — an international civil airport — will be constructed east of Beersheba. The latter is expected to take on added importance as a transit point for package tours and Egyptian-Israeli trade.

One hundred new agricultural settlements — each to contain 1,000 people — are also scheduled over the next two decades as part of the Jewish Agency's "Southern Project." According to a revised plan drawn up by the Agency's settlement department, 20 of these units will be built for the evacuated Rafiah settlers within the next three years along the old/new borders between Kerem Shalom and Kadesh Barnea.

Left intact from the original master plan, though in a somewhat modified form, is the proposed overland canal for carrying water from the Mediterranean to the Dead Sea.

Batz, the leading proponent of the canal (it has not been authorized by the government), calls it a "vital tool" for the region's development and claims that it is needed now more than ever.

In this ambitious scheme over a billion tons of water will be transported annually to replenish the Dead Sea, which has recently been evaporating rapidly.

Turbine generators at the Dead Sea will harnass 275 megawatts of energy from water cascading over a 300-metre drop from the Judean Hills — enough, says Batz, to provide 90 per cent of the needs of the rapidly growing region.

The canal, which was to have originated in Yamit but is now projected from a site south of Ashkelon will supply water to a nuclear power plant near Nitzana. According to Batz, the water will then be desalinated and used for cooling in industry and for irrigation of the desert farmland.

FINALLY, the carrier will feed two artificial lakes in the central Negev, the focal points for tourism and recreation in the area.

Batz's grand schemes particularly the idea of adding new cities to the region, do not sit well with the community.

"Building new cities in the Negev would be a catastrophe for the development towns," says Yitzhak Gradus. "We now have the opportunity to strengthen the existing communities, most of which have never taken off.

"Fifty new army families in a town like Yeroham could form a critical mass for improving services and, in turn, helping to attract more middle-income families to the town."

Yosef Tekoah, president of Ben-Gurion University and co-chairman of the regional council which drew up the original Negev plan in 1976, is also dubious: "We must recognize the limited number of human resources available, notwithstanding the influx of army and service personnel.

"Adding a few thousand military families will not alleviate the socio-economic problems the region faces."

Tekoah notes that nearly 70 per cent of the Negev's populaton is made up of Jews of Oriental backgrounds, a large number of whom live in disadvantaged conditions: "Development of the Negev is not a certainty," he warns. "Today, however, the challenge is more real and we have grounds to believe that much can be done."

The Negev University, which plays a large part in the region's development activities, is gearing up for the task ahead: "There will be a much greater demand for educating scientists and engineers," says Tekoah. "And we will broaden the scope of our research and development efforts and desert research projects to help cope with the needs of more sophisticated industry and agriculture in the region."

ELIAHU NAWI, mayor of Beersheba, sees the coming economic boom as a mixed blessing for his city.

"Beersheba today has the infrastructure — housing, education, industry, transportation lines — to become a major city in the Middle East during an era of peace," says Nawi, who is running for re-election this fall. "Our city could become the locale for joint industrial and educational projects with Egypt and a service centre for the Negev and Sinai."

But Nawi foresees problems if there is a rush southwards: "There is not enough available housing now to accommodate young couples and new immigrants. Housing prices may be driven up so high that few young people will be able to afford the luxury of their own apartment," he adds.

Accordingly, Nawi — in conjunction with the local housing authority — is taking steps to prevent non-residents from speculating on local apartments.

The mayor is also worried that there won't be a balance between the development of the military and the civilian sectors of the economy. "I would hate to see Beersheba, or any of the nearby communities, turn into a military town," says Nawi, who takes pride in his "melting pot" city.

And he warns against the possibility of cheap labour from Egypt flooding the market: "It would be unfortunate and unhealthy if the Negev's future was built upon Arab muscle."

WHILE IMPORTED labour may become significant, the Negev has plenty of local resources that can be tapped for industrial development. Probably its single most important resource is the abundance of land. With only 26 people per square kilometre, compared to over 1,000 in a similar-sized area along the congested-coastal plain, the Negev is the natural locale for the dispersal of the nation's population.

Potash, magnesium bromide and sodium are found in abundance near the Dead Sea. The rich phosphate deposits in the central Negev have been mined into a lucrative export industry and could be the source of low-grade uranium for fuelling the proposed nuclear power station.

Coal seams have been discovered near Dimona and geologists believe that the Negev may contain significant underground reserves of natural gas.

And, of course, there is the year-round sunshine that will be increasingly harnessed for solar power.

The imperatives of large-scale construction projects will stimulate the need for local cement-manufacturing plants and the switch from dense stone to light aggregates, developed locally for building.

The establishment of relations with Egypt may also generate an array of local industrial plants, believes Joel Schechter, director of the Ben Gurion University research and development authority.

"It's likely that we could export to Egypt agricultural equipment, fertilizers, insecticides, seed, and related farm products," he says. "The natural place for testing — and manufacturing — these products is in the Negev, where soil and climatic conditions are similar."

Schechter believes that the increase in the labour pool, particularly from soldiers' families, will provide the basis for the shift from heavy to light, more sophisticated, industry in the Negev: "Areas such as Mitzpe Ramon and Ofakim could become centres for electronics and optics," he adds.

IF THERE IS one subject on which all the planning experts agree it is that additional sources of water must be obtained to ensure the Negev's future. Pragmatists are not willing to rely on the "grand canal" venture, although there is consensus that methods of making desalination a viable alternative must be developed.

At the Desert Research Institute at Sde Boker, efforts are being intensified in cloud-seeding — potentially resulting in a 15 per cent increase in local rainfall — and in the exploitation of groundwater reserves. Utilization of brackish water reserves from Negev aquifers will be sufficient for the needs of industry, says Schechter, but not for all the agricultural settlements planned for the area.

"We will, therefore, have to concentrate on growing crops in highly intensified conditions, where hardly any water at all is needed," he says.

Schechter, the architect of the Negev case-study for the 1976 UN Conference of Desertification, points to another possibility linked to the impending peace with Egypt: "Water could be diverted from the Nile through a natural tributary which runs east to El-Arish. From there, the water could be piped to the Negev." The idea, he believes, could become feasible as a spin-off of binational development projects for the Sinai.

NO SINGLE CITY stands to gain or lose more from the peace accords than does Eilat. On the negative side, residents voice the fear that, with the Suez Canal open to Israeli shipping and the passageway stabilized for international freighters, the Eilat port will dry up as a source of revenue and employment.

There are solid grounds for such apprehension as it will be much cheaper and less time-consuming for east-west cargo to bypass the Red Sea and the overland haul between Eilat and Ashdod. In fact, at least two Israeli shipping lines have already opted for profits over patriotism by rerouting their vessels through Suez and more are expected to follow suit.

Given that the population of Eilat has not risen from 20,000 in over a decade and with unemployment a serious problem since the closing of the Timna copper mines, local citizens are worried that prosperity for the Negev could mean hard times for Eilat.

Optimists, on the other hand, see Eilat becoming a major Middle East tourist spa, developing extensive vacation facilities. Charter airline companies, already doing a brisk business in sun-seeking Europeans, are now studying the prospect of Eilat serving as a focal point for trans-Sinai tours.

And if, as some political observers predict, African countries re-open diplomatic relations with Israel, local tour operators believe that Eilat could become a jumping-off port for pleasure cruises along the African coast and then northward through the Suez Canal to the Mediterranean.

Not everyone is writing Eilat off as an industrial city. It is expected that the nearby Etzion airbase will be relocated close to the city, thereby preventing an exodus of military families and attracting an array of small industry tied to the construction projects.

And local politicians are now investigating an economic blueprint submitted by a consultant who participated in the establishment of a free trade zone in Malta. Turning Eilat into such a duty-free area, some believe, would provide the city with a solid industrial base.

AMIDST ALL the anticipation of a burgeoning Negev there has not been much concern shown for protecting the desert's delicate ecosystem. What with tanks racing across manoeuvring fields, new industrial sites, trans-Negev canals and a nuclear power station — all requiring vast amounts of terrain — there is justifiable concern for the flora and wildlife of the desert, as well as sanctuaries for migratory birds.

One way of avoiding this problem, and that of the haphazard results of various ministries and localities implementing their own separate programmes (a common occurrence in the region) is embraced by a proposal floated by geographer Yehuda Gradus: The creation of a comprehensive planning and administrative unit for the Negev such as the Tennessee Valley Authority in the U.S. Such a body would, says Gradus, devise and implement in an integrated manner all the programmes planned for the desert's development.

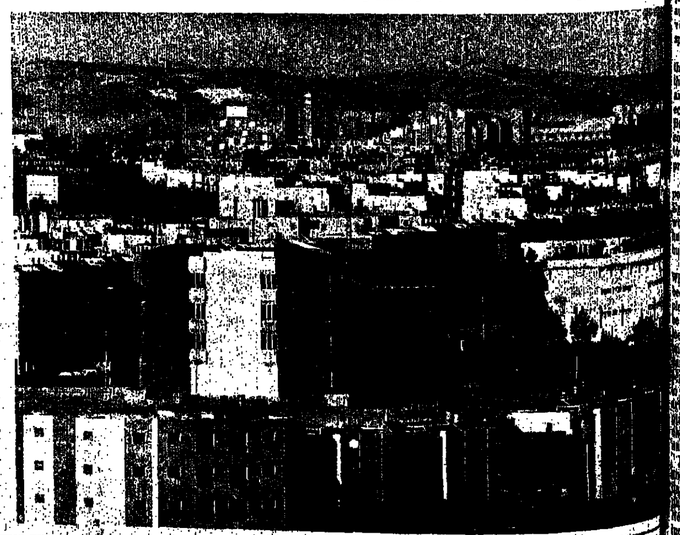
"This authority would govern all matters relating to industry, agriculture, energy, ecology, etc., and would function as a quasi-governmental agency."

The body would include local citizens, planning experts and army officials.

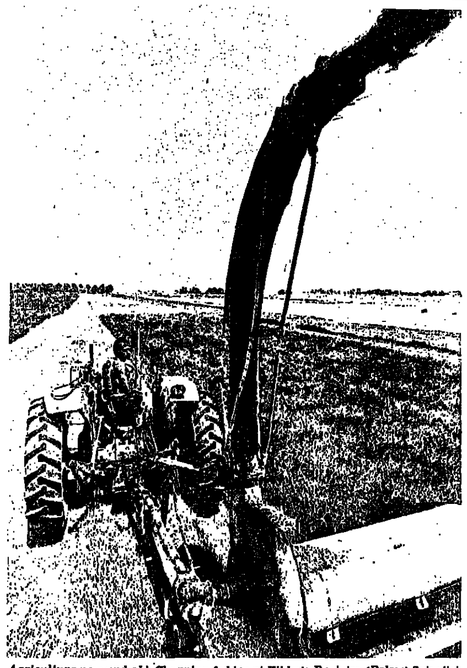
But the success of such an administrative organization, which would control the purse-strings for such a far-reaching effort, would depend on local and national politicians forfeiting their parochial interests for that of the region as a whole.

It has often been said that if peace comes, Israel would be able to focus its attention on internal development. Camp David has provided the opportunity for Israel to rise to the challenge of the Negev. □

Looking into the vast expanse Wadi Zin, from Sde Boker, at sunrise.



Housing estates of Beersheba, in the foreground, backed by buildings of Ben-Gurion University, and the desert.



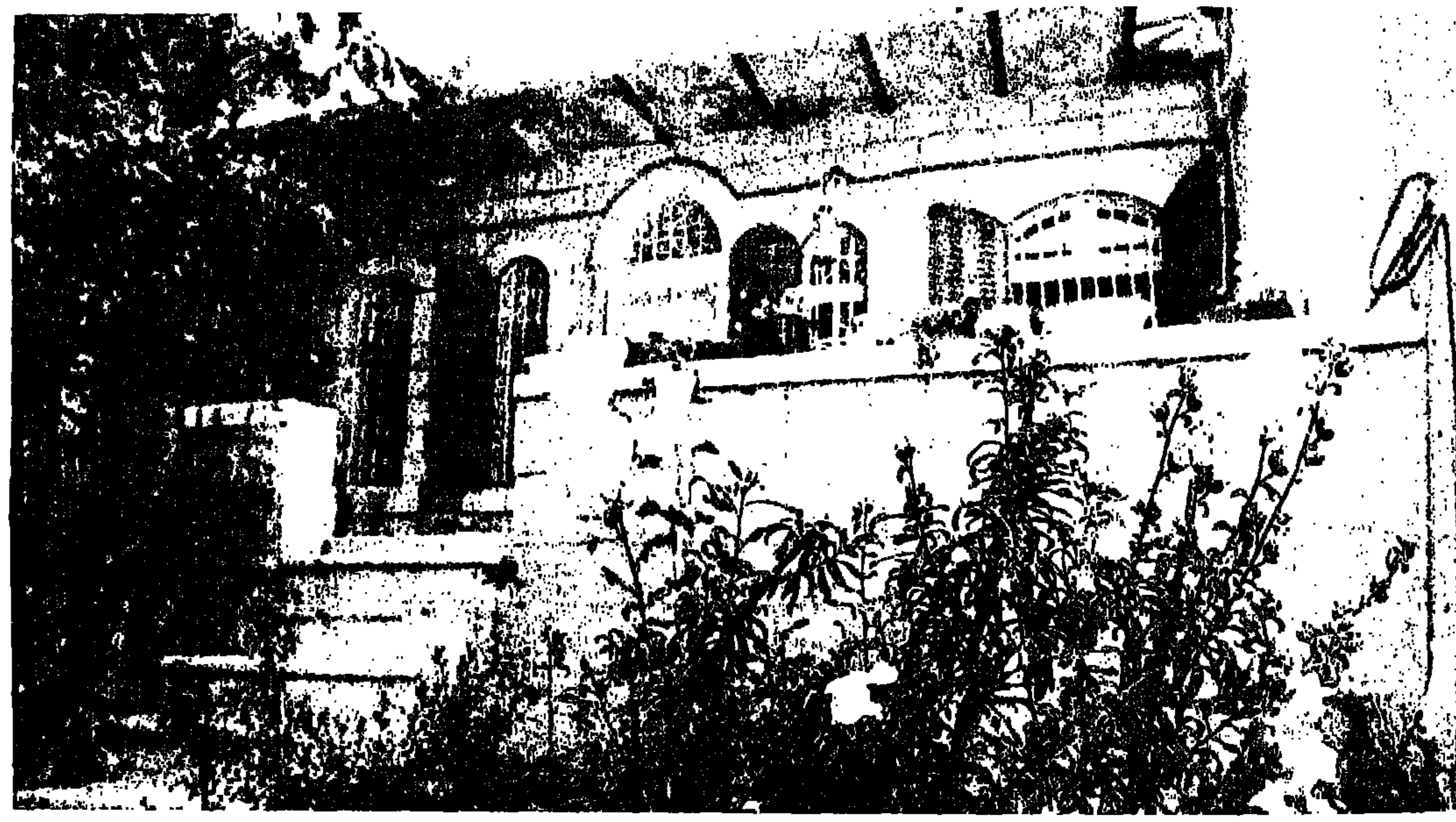
Agriculture new and old. Chopping fodder at Kibbutz Revivim. (Below) Scientist at the Desert Research Institute in consultation with Negev Bedouin boy.

Ground water test to determine if pool's source is spring or "ancient water."

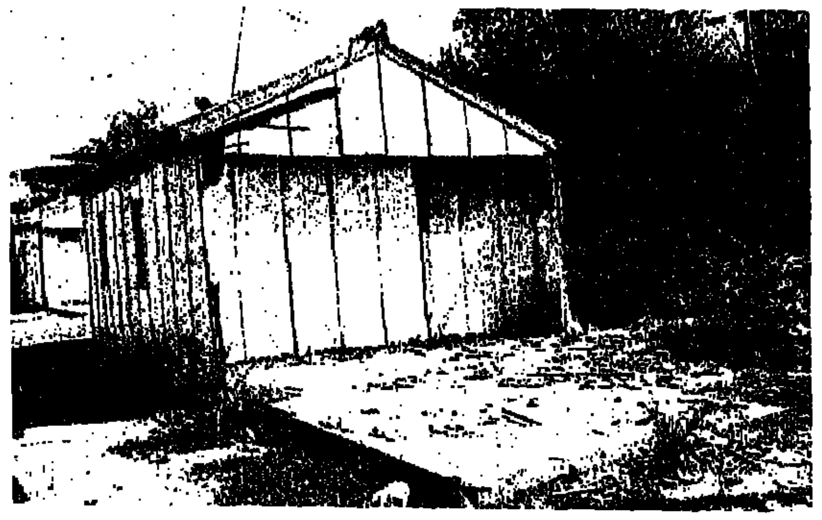
هكذا من الأصل

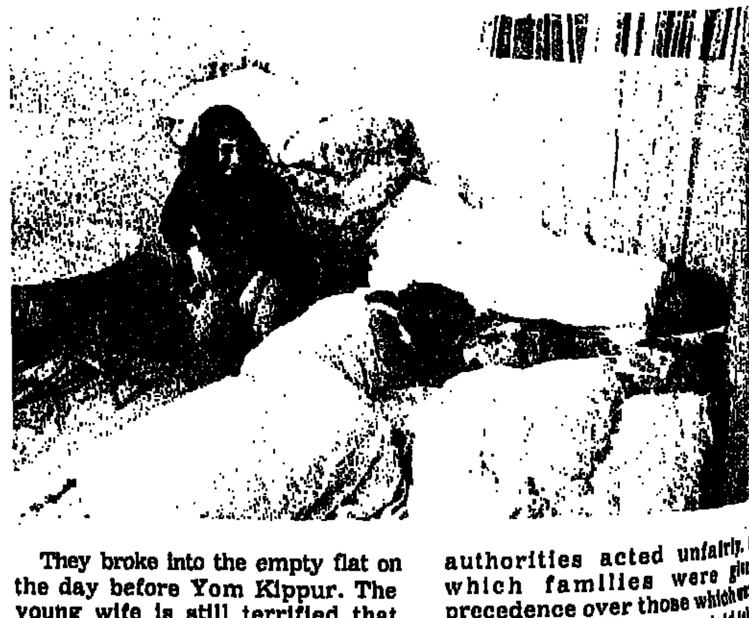
The squatters

They say they can't wait any longer for proper housing. They can't see how they can ever afford to buy in on the skyrocketing property market. They're tired of bureaucratic promises and arbitrary assistance schemes. So in desperat[ion] they simply search out an empty flat and move in. They are the squatters, and HAIM SHAPIRO tells their story.



(Above) *Half of this house stood empty for years. The family living in the other half eventually occupied it after tenants moved out.* (Below right) *Five of the family's seven children sleep in one small bedroom.* (Below, left) *'Temporary' building half destr* (Photographs by Richard Lo





IT'S WONDERFUL to live in Jerusalem -- and perhaps the greatest wonder of all is how anyone can afford it. Recently it was reported that housing costs in the capital have been climbing at a rate of about 10 per cent a month, and the IL1m. flat, once a rarity, is becoming a commonplace. Yet many people who cannot dream of buying a home in Jerusalem do not give up in despair. They simply find a place and move in.

These people are the squatters, and they take over any empty building they can find. Often these flats are owned by some public agency, such as Amidar, the government housing company, or Amigur, the Jewish Agency housing company. Often such flats have been standing empty, for one reason or another, for years.

The practice of "moving in" is not new in Israel. In the early 1950s the government took over homes of Arabs who had fled during the War of Independence and allocated them, first to Jews who had been left homeless by the fighting and later to immigrants, many of them from Arab lands.

Homes that were in bad repair, or hard to get to, or which were located in dangerous border areas, often were simply sealed up. Slowly, however, they began to be occupied with those willing and able to make the homes liveable. In Jerusalem such areas as Abu Tor, or the villages of Lifta and Ein Karem, have many beautiful homes occupied by squatters or those who have since bought the homes from squatters.

In a sort of *ad hoc* policy, Amidar, the government housing corporation, which inherited the homes from the former Custodian of Abandoned Property, would generally allow the squatters to remain, stipulating only that they sign a contract with the corporation and pay the nominal rental fee of tenants covered by the Tenant Protection Law.

Many of those who moved into former Arab homes, or are still doing so today, are unwilling to discuss the matter. The experience of others has taught them that they are best off presenting the housing company with a *fait accompli*.

The strategy is explained by a young couple with four children who have expanded their two-room flat in Jerusalem's Derech Hebron into a six-room, two-storey dwelling. They simply moved into a sealed flat underneath their own. Both flats had belonged to Amidar and the couple were protected tenants in their original flat. The ground floor flat had remained empty thanks to a long-shelved plan to vacate the building.

After they expanded into the downstairs apartment the couple reached a "compromise" with the housing company whereby they became protected tenants for the entire area they occupied. Now Amidar, as landlord, is about to pay half the cost of rebuilding the lean-to kitchen that was part of the occupied lower floor dwelling.

When asked for advice about squatting, the young wife said she thought that few if any flats remained available in her neighbourhood, Baka. Most of the flats now being occupied were located in Musrara, she said. She said her brother-in-law had only recently moved into that area, which is considered a slum in spite of its elegant old homes.

She also suggested that if a couple has no children, it was not worthwhile occupying a flat, as the authorities would soon move you out. With children all one has to do is sit tight and insist that you have nowhere to go. They won't throw out a family with children, she insisted.

BUT WITH old buildings, the crucial factor in occupying a flat — or part of a flat — is not the size of the family, but proximity to the present home. One elderly couple for example, living in a large, partially sealed home near the railway tracks has been gradually enlarging their dwelling, room by room, according to neighbours.

The wife in this home was the most hostile of all the squatters I visited. She would not allow me to see the home, and insisted that it was virtually uninhabitable. Convinced that I wanted to move into the uninhabited part of the building myself, she began to berate me.

"You're not even from around here," she told me, "Why don't you find a place in your own neighbourhood?"

A young woman who had broken into a "modern" flat in Katamon Tet, on the other hand, was at first terrified but spoke eagerly once she was convinced that I was not a spy sent by the authorities. At first, both she and the neighbours said they knew nothing about any empty flats in the building.

Later, she and a neighbour told me that in the Amidar-owned building of 16 flats, four have been empty for at least three years. In some cases the tenants had died or moved away, occasionally abandoning the flat and at other times using it as a store room.

The squatter herself, who is six months pregnant, said that she and her husband had been renting a flat in the same building for the past year. When the landlord announced that he was raising the rent of their 42-square-metre flat from IL800 to IL1,500 a month, they decided to break into one of the adjacent unoccupied apartments.

They broke into the empty flat on the day before Yom Kippur. The young wife is still terrified that someone will come to throw her out, but, she said, she sees no other way of solving her housing problem. Her husband persuaded her to help break into the dwelling, she said. Perhaps more important, she and her husband have the moral support of at least some of the other residents.

She stresses that she and her husband did try to solve their housing problem in a more conventional way. But when they asked for government help as a young couple they were told they were ineligible because the wife once owned a one-room flat. They were told to go to a development town if they wanted housing, she said. But, she added, both she and her husband were born in Jerusalem and they wanted to remain there.

Both she and her neighbours relay numerous instances in which they feel the housing authorities acted unfairly, [in] which families were gi[ven] precedence over those which w[ere] in greater need. Others told [of] of promises, both oral a[nd] written, which were repeat[edly] broken by those in charge of h[ous]ing.

ANOTHER resident of Katam[on] Tet who has made her round[s of] the agencies is Naima Avrah[am] who with her husband and se[ven] children lives in a 59-squ[are-]metre, three-room flat owned [by] Amigur, the Jewish Agency [Hous]ing Company. Five of the chil[dren] sleep in one room and two [in the] living room, except, she [adds,] when they have guests in the[ ]ing. Then the two children ar[e put] to bed in their parent's room [and] later move to the living room.

The family virtually never e[ats] together, she said, because [there] is no place for them to sit toge[ther] at one time. By enclosing [a] balcony, they increased the s[ize of] the kitchen a little, making room there for a cabinet which holds the children's school books. But the children have no place to do their lessons and every night for sleeping space.

She adds that she never imagined she could be in such a situation when the family fled Syria in 1966. Before they left, Naima's husband had been imprisoned for a year by the Syrians for helping other Jews escape through their border village of Kamishli.

She herself was incarcerated for a month together with a two-year-old daughter who contracted tuberculosis in prison. The child later died.

"But if I had known what conditions in Israel were like," she adds, "I would have never brought so many children into the world."

When they first came to Israel, they tried hard to make do in the small flat. Some four or five years ago they applied for help from Prazot, the Jerusalem municipality-government housing company. At that time they were told that the company was helping only those with families of 10 or more, and again they waited.

Now they see others around them, with far smaller families, getting flats and this makes them bitter, she says.

IN FRUSTRATION over the constant delays, the family has now moved some of its belongings into an empty two-room flat one floor below their own. In fact, she adds, the flat was actually promised to them, but Prazot has put off handing it over from month to month.

A community worker in the area, who prefers anonymity, says that the Avraham family is unfortunate in that their building is owned by Amigur and not Amidar. That latter, he explains, usually allows tenants to stay once they have moved in. Amigur seems to believe in "punishing" those who dare to take the law into their own hands.

This divergence between the two companies has also been born out in their practical approach to squatters. When faced with such a situation, officials of Amigur insist that the illegal occupant is breaking the law and must be ousted at all costs. The Amigur officials do not hesitate to call the police to evict the occupant, even though the police are usually extremely hesitant about acting in such cases, especially when children are involved.

At Amidar, on the other hand, the tendency has been simply to deny that any such situation exists. Only a few weeks ago the director of Jerusalem Amidar stated categorically that only six sealed flats had been broken into and that five of these were used as storerooms.

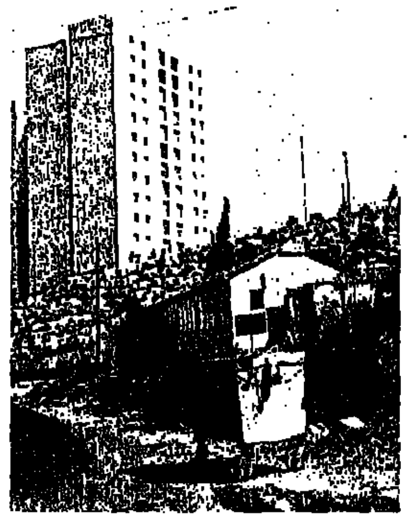
THIS SEEMS to be the case of Tami Adir, a 25-year-old divorcee, who broke into an empty Amigur flat with her two small children last June. After she lived in the flat, located in a former absorption centre, for a few weeks, the company agreed to allocate a flat to her a few hundred metres away. But the company officials stipulated that she must sign a voucher that she had received the flat in good condition, before she ever set foot in it.

Desperate for a place to live, she agreed. She moved in to find leaky walls, windows that would not open and a hot water heater that exploded the first time she used it, scalding one of her children. When she asked the company to fix these matters, she says, she was told that she should be happy she received any flat at all, and was advised not to complain.

The flat is adjacent to a stairwell commandeered by local toughs, she says, who use it as a place to congregate, take drugs and drink. Since practically the entire building is unlived in, she believes it more than a coincidence that she was allocated this particular flat.

DR. ELIEZER JAFFE of the Hebrew University's School of Social Work explains that the difference in policy between the two companies is because Amidar has traditionally been unconcerned about its public image. However, in the early 1970s, when there was much social unrest over housing, the Jewish Agency found itself under attack for conditions in flats which it owned but were being administered by the government company.

(Above) *Resident of building in which there are four vacant apartments stares at broken water line.*



As a result, the Jewish Agency set up its own housing company, Amigur, which takes an active part in the administration of its property.

Jaffe adds that after Amigur was established, he had hoped the "competition" would result in more active involvement by Amidar in the affairs of its tenants. This has not been the case, he adds.

He agrees with the anonymous woman in Baka, that children are a definite help to those planning to occupy a flat. In fact, he adds, children are often used as tools by those who have nothing else, such as influence, education, a good job or wealth, going for them.

Unfortunately, he observes, the situation in Israel teaches us that confrontation brings results. If, on the other hand, you work according to the rules, fill in the forms and wait in line, you may not reach your goal. He adds that many of those who do choose confrontation have in fact waited for many years and seen that waiting does no good.

Often, he notes, those who squat in a building have no intention of living there, but are simply finding a way of opening negotiations for a home with the authorities. The prime example of this, he points out, is the Asbestonim quarter of Jerusalem, whose ramshackle prefabricated dwellings were occupied as fast as the original tenants were rehoused.

EVENTUALLY, to break the pattern, the government resorted to tearing down each shack as soon as it was vacated. One may still see some of the two-family homes shorn in half, with only one part still standing. For such people, he notes, squatting is the only way they have of getting the establishment to talk to them.

It is certainly easier than entering the housing game set up by Prazot, he says, where according to a complex numbers system, a family may well decide to crowd their house still further, with yet another child, to qualify for housing in two years' time. The fact that there are squatters — and he expects many more squatters in the near future — is a way of saying that the present system is simply not answering the needs of the people.

Micha Kenneth, the director of Prazot, admitted that the points system is arbitrary, but he insists that there is no better system and there must be some means by which applicants can be judged worthy of receiving help in housing.

Meanwhile, another Prazot official told me recently that although a strict order is maintained in determining need, once a client is considered worthy, the company makes no promises about what form the help will take or how long the client will have to wait to receive it.

Jaffe is particularly bitter about the plight of large families, which he feels is neglected by an establishment which has accepted the small family as ideal. Jaffe warns that by not filling the needs of the large family, we could well be ensuring that Israel will eventually become a Moslem state, peace treaty or no peace treaty.

Now especially, with housing prices far out of the reach of the modest family, and with peace removing foreign affairs from the top of the priority list, the tendency to occupy flats, or even more violent forms of social unrest are likely to occur, he feels. After all, Jaffe points out, the squatting system has worked as a way of solving the housing problem.

In fact, he feels it is those who have had some personal contact with a squatter, either as a relative, friend or neighbour, who are likely to try the system themselves. Others are more likely to be afraid. Moreover, he points out, squatting succeeds largely because it puts the public agency in an impossible position — it is damned if it does not enforce the law and it is damned if it does by throwing a poor family with children into the street. ☐

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Christ Church hostel, near the Citadel associated with the Anglican Church

Helping hands

LEAH ABRAMOWITZ visits a number of unpublicized Old City projects dedicated to aiding people. Photos by ALIZA AUERBACH.

NOT ALL successful enterprises in the Old City of Jerusalem are commercial. Many undertakings, primarily those operated by religious organizations, function for spiritual gain only.

The Curative and Preventive Infant Welfare Centre on St. Mark's Street is one example of such a venture. Although nominally run by the Greek Catholic Church, the clinic is actually an independent body, supported by a committee of volunteer, non-denominational women who have been managing it since its inception in 1948.

The Centre provides pre- and post-natal care for mothers as well as treatment for healthy and sick children from birth to age 12. Although developed independently of the Israeli Tipat Halav network, the Centre provides many of the same services — weighing, inoculations, nutritional advice and systematic supervision of each child's development. However, the medical and social staff go beyond this framework.

TWICE A week sick children are treated by the two doctors on duty. So popular and respected is their care that mothers from outlying villages, Hebron and Bethlehem bring their offspring to the Centre. Lectures are also held for women on hygiene and nutrition. Illiterate women are given classes in reading and writing skills and these are very well attended. The clinic also includes a day care centre for working mothers.

Between 120-130 children are treated daily. A nominal fee of IL5 is charged for a doctor's examination, including medicine.

The director of the project, Mrs. Georgette Resik, has been with the Centre since its inception. As a trained social worker, she acts in both professional and administrative capacities — all on a volunteer basis. The Centre, Mrs. Resik points out carefully, serves all elements of the Jerusalem area population — Armenians (it is located in the heart of that Quarter), Arab Moslems and Christians and even three or four Jewish families.

TWO OLD CITY hostels provide lodgings and board for pilgrims and students in the Christian hospice tradition.

Christ Church, located directly across from the Citadel, is associated with the Anglican church which operated a school for Jewish and Arab children on the premises until the War of Independence.

The Lutheran Hostel, located only a few metres east of the Infant Welfare Centre on St. Mark's Street serves the same type of visitors in a building which until 1950 was an ophthalmology hospital.

Both hostels are built around beautiful gardens abounding with trees of every variety, well-laid-out flower beds, carefully-placed lawn chairs and benches, and even a goldfish pond. The Lutheran Hostel has recently been renovated and expanded under the tutelage of its young German directors, Mr. and Mrs. Kurtz. Everything is spic and span, light and airy.

In contrast, entering the Anglican Hostel lounge is like stepping back into a Victorian setting. The atmosphere in the huge oblong hall is subdued, musty and old-fashioned. Comfortable, overstuffed armchairs and sofas beckon invitingly; antique engravings hang from the walls (one almost expects gaslight); an old piano stands at the side; shelves of reading material wait; heavy English drapes cover the windows, exiling the heat; potted plants everywhere. Once archaeological lectures and performances by the Bach Society were held in this altogether suitable setting.

Mr. and Mrs. Holiday are the English directors of the Hostel, which consists of various lodgings named for the early Christian leaders in Jerusalem during the last century — Gobalt, Alexander, Barclay, etc. In the centre stands Christ Church itself, a miniature St. George's Cathedral, built in the Gothic tradition.

Both hostels take only nominal fees for excellent facilities and services.

A COMPLETELY different type of operation is provided by the Quaker Legal Service. Operated by the American Friends Service Committee, the agency was started four years ago to assist people primarily from East Jerusalem with legal problems and to inform them of their civic rights.

The Legal Service has procured legal assistance for expropriation and eviction cases where the families were unable to do so themselves, according to their ability to pay. The Service was also instrumental in the initial phases of the Bourkan case in the Jewish Quarter, which was later taken up by the family's private lawyer.

Also as many complaints concerning the criteria and procedures of the East Jerusalem Social Welfare Office reached their office, they made a study and presented a position paper to the proper authorities. According to Jim Fine, the American director of the agency, this led to certain improvements in the social welfare office.

However most of the cases brought to the Legal Service are individual and civil rather than political in nature: landlord-tenant disputes, divorce and damage incidents, or fines for non-payment of licences.

The American Friends Service Committee have no missionary aims, explains Fine, and in Israel include two other major projects: a centre for the diagnosis and treatment of mental retardation of early-school aged children, operated in coordination with the Ministry of Social Affairs in Beersheba and serving primarily the Jewish population of the Negev, and 13 kindergartens in the Gaza Strip, in cooperation with UNWRA, serving 1,000 Arab children.

A FINAL example of non-religious, non-commercial church-sponsored activities in the Old City of Jerusalem is the percussion band of St. Mark's Church.

The Church and the three-storey building and courtyard built around it, house the Jerusalem headquarters of the Syrian Orthodox sect, which traces its history to the 1st Century and is probably the oldest Christian denomination in the world.

According to Father Yakoub Koriah, the local Bishop's assistant, the rites of the Syrian Church are very ancient, very close to the Jewish tradition and even their language, Syraic, is similar to Aramaic, the tongue of the Talmud.

The youth band, associated with the Scout movement, can be heard practising for many months of the year. Its 300 participants march according to size, in uniform and in measured, well-disciplined procession along the lanes of the Old City to commemorate most Christian festivals, for example the fire-lighting ceremony on Easter.

Some of the instrumentalists have been with the band for many years, and only by the wildest stretch of imagination still belong to a youth band.

Two years ago, women's lib came to St. Mark's Church and girls were admitted to the band.□

(Above) *St. Mark's Church, headquarters of the Syrian Orthodox sect.* (Below) *The gardens of the Lutheran hostel.*

Young beneficiaries of The Curative and Preventive Infant Welfare Centre

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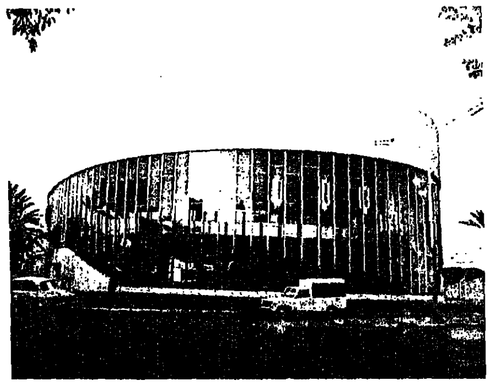

(Above) *Habimah hall today.* (Below right) *Hanna Rovina in 'The Eternal Jew'*

MENDEL KOHANSKY surveys the early days of our national theatre, from its founding in Moscow in 1918 to its arrival in Mandatory Palestine more than a decade later.

Habimah at sixty

THE BIRTH of Habimah, 60 years ago this month, was a unique event in the history of the theatre. It was the only national theatre in the world to be founded on alien soil (Russia), the only one to perform in a language that practically did not exist as a means of daily intercourse — which meant that the theatre had no ready audience and functioned for a number of years in a hostile political atmosphere.

Fortunately for us, there were among the original Habimah people men and women as talented with the pen as they were with the spoken word, and the historic beginnings were recorded in great detail. Among the most telling and poignant documents is the diary of the actor David Vardi. One entry, dated September 9, 1918, a month before the Habimah Studio gave its first performance, reads:

"We held a general meeting of Habimah today and discussed the food question. It was decided to send two members to the countryside around Moscow to buy flour and potatoes. Otherwise we shall simply die of starvation. Moscow is getting emptier and emptier. The bourgeoisie are leaving, and Jews are running away for fear of pogroms and Bolshevist decrees."

It was a short time after the Revolution, civil war was raging in the distant parts of the empire; the spectre of pogroms was never far away, despite, or perhaps because of, the officially proclaimed abolition of all racial and religious discrimination.

The handful of young people who formed the Habimah Studio were, of course, motivated by the desire to appear on stage, but, more important, they were full of the Zionist zeal then gripping Eastern European Jewry. Establishing Hebrew theatre was to them a Zionist act of the first magnitude — as indeed it was.

The leader of the group, Nahum Zemach, was a Zionist visionary, the Theodor Herzl of the theatre. To quote Vardi again, there they were in a freezing room, huddled around a cold stove, Zemach holding forth as if he were addressing a large audience:

"And now we are in Jerusalem, the Habimah edifice rising in splendour on Mount Scopus. Our actors are the contemporary Levites. We have our choir, painters, directors, dancers — all our own. And all the people dwelling in Zion come to us, pilgrims from all corners of the Land come to see the spectacle prepared for them by Habimah. Yes, our eyes will see all this in Zion."

The beginnings were far from splendid, at least in the physical sense. Habimah's first show, the *Evening of Beginnings* (an inadequate translation of the original *Neshef Be'reshit*), comprised four one-act plays. It was presented in what used to be a private home (before the Revolution the property belonged to a Moscow nobleman known for his anti-Semitism); the reception room was equipped with an amphitheatrical arrangement of benches, and a small stage was built against a wall.

There were exactly 90 people in the audience (they can be counted on the famous photograph that immortalized the occasion). But what the audience lacked in quantity it made up in quality. All the leading personalities of Jewish Moscow were there, including Chief Rabbi Maaze, Bialik, and the Zionist writer Hayim Greenberg. Also present was Maxim Gorky, then at the height of his prestige, and, most significantly, Konstantin Stanislavsky.

It was Stanislavsky who had made it all possible. Fired with visionary enthusiasm, Zemach had taken the daring step of approaching the great man, the founder and director of the Moscow Art Theatre, to ask for his help. To everybody's surprise, Stanislavsky was excited by the idea of a theatre performing in the language of the Bible, and offered his services as a teacher and mentor, taking the fledgling group under his wing as a studio affiliated to his Art Theatre. Busy as he was, Stanislavsky would come to Habimah late in the evening and deliver a lecture that often lasted until dawn.

As the curtain rose the evening of October 8, 1918, on the makeshift stage, it revealed Menahem Gnessin — an actor destined later to play an important part in the development of the theatre in Palestine — as the town pauper, talking to a tall, striking looking young woman. The woman was Hanna Rovina, who today is a living national monument, and the sole survivor of the cast.

The modest success of the first production among the tiny Jewish intelligentsia of Moscow and the city's theatrical cognoscenti, aroused the hostility of the *yevseksia*, the Jewish section of the Communist Party, which saw in Habimah an instrument of hated Jewish nationalism. As a result of their protests, the authorities stopped the modest subsidy the studio was receiving thanks to Stanislavsky's efforts.

Zemach appealed the decision;

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POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem

ANTIGONE — By Jean Anouilh. Presented by the Jerusalem English Theatre. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

ASTOUNDING DEED — Based on stories of the kabbalah. By Dani Horowitz and Ya'acov Raz. Directed by Ya'acov Raz. (Khan, opposite railway station, Saturday at 8.30 p.m.)

EMMA ZUNZ, EL ZAHIR — Two stories by J.L. Borges, produced by Story Theatre, and presented by Rachel Shor and Shabtiay Konorty. (Pargod, 94 Bezalel, Thursday at 8.30 p.m.)

THE FALL — Albert Camus' play translated and directed by Niko Nitai. Produced by Te'atron. (Pargod, Tuesday)

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Ehud Manor. (Pargod, Saturday)

L.S. DIONYSOS — The title is a combination of LSD and Dionysos, the mythological god of wine. The play is about intoxication — the writing, shouting contemporary Israeli kind. Written and directed by and with Niko Nitai. (Pargod, Monday)

LOOK BACK IN ANGER — Beersheba Theatre production of the play by John Osborne. (Jerusalem Theatre, Wednesday)

MONSIEUR GOES HUNTING — Produced by the Cameri Theatre. (Jerusalem Theatre, Thursday)

Tel Aviv

APPOINTMENT BOOK — By Jean Claude Carriere. With Yossi Banai and Gita Munte. (Bat Dor Theatre, 80 Ibn Gvirol, tonight and Sunday at 9.30 and 11.30 p.m.)

THE CONFESSION — Adaptation of the book by Dostoyevski. Translated and directed by S. Soter. (The Third Floor, Jaffa, 18 Yifat, tonight; Cellar 7, 7 Gordon, Saturday and Monday)

EMMA ZUNZ, EL ZAHIR — (Little Tzavta, 38 Ibn Gvirol, Wednesday)

THE ENDGAME OF KIRYAT GAT — Based on the story by John Auerbach and directed by Nola Chilton. About a Kiryat Gat drama circle attempting to produce Beckett's "Endgame." (Tzavta, 80 Ibn Gvirol, Thursday at 8.30 p.m.)

GHOSTS — By Ibsen. Directed by Simha Spector. (Tzavta, Wednesday at 8.30 p.m.)

KAARA BETSHUVA — (Tzavta, tonight at 10)

HOMEWARD BOUND — Yehoshua Sobol's play set in Tel Aviv on November 28, 1947 — the day of the UN decision on the creation of a Jewish state. Produced by the Habimah Theatre. (Habimah's Small Hall, Saturday Monday, Tuesday, Thursday at 8.30 p.m.)

L.S. DIONYSOS — (The Third Floor, Saturday; Teatron Bayit, 26 Zacharya, Wednesday.

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Habimah Theatre. Directed by Omri Nitzan. (Habimah's Large Hall, Wednesday, Thursday at 8.30 p.m.)

MONSIEUR GOES HUNTING — (Cameri, 101 Dizengoff, Saturday)

THE ROOSTER IN LOVE — by Ya'akov Shabtai. Based on the commedia del'arte by Carlo Goldoni. (Cameri, Wednesday and Thursday)

THE RUBBER MERCHANTS — All about rubber contraceptives. A lot of offensive schoolboy humour interspersed with a bit of good humour. (Tzavta, Tuesday at 8.30 p.m.)

TWO FOR THE SEESAW — Romantic comedy by William Gibson. Produced by the Lilah Theatre. (Bat Dor, Monday)

UNCLE VANYA — The Cameri's production of the play by Chekhov, translated by David Avidan. (Cameri, Monday)

WINTER FUNERAL — By Hanoch Levine. Habimah's Large Hall, Saturday, Monday and Tuesday at 8.30 p.m.)

Haifa

THE ENDGAME OF KIRYAT GAT — (Haifa Municipal Theatre, 30 Pevzner, Wednesday at 8.30 p.m.)

ROOSTER IN LOVE — (Haifa Municipal Theatre, Monday and Tuesday at 8.30 p.m.)

THE TREE CLIMBER — By Egyptian playwright Tawfik Elhakim. Translated by Hanna Amit Kochavi; directed by Zippi Pins; music by Yossi Markaim. (Shavit, 8 Rasport, Tuesday at 8 p.m.)

YASHA GOREN — A new play by Yosef Bar Yosef about a labour politician with surprises, and his politically ambitious young wife. Has some mildly entertaining moments amidst all that nonsense. (Haifa Municipal Theatre, Saturday)

Other Towns

THE FALL — (Ein Hashofet, tonight)

FLOWERS FOR A WHITE MOUSE — (Moledet, tonight)

L.S. DIONYSOS — (Lahav, Sunday)

A MIDSUMMER NIGHT'S DREAM — (Migdal Ha'emek, Tuesday)

THE SHADOW BOX — By Michael Christopher. About three terminal cancer patients. Directed by Hanan Snir. (Emek Hayarden, Wednesday)

Members of the Bat Dor Dance Company, who will appear on Thursday at the Haifa Municipal Theatre.

OPERA

THE ISRAEL NATIONAL OPERA
Founder and producer: Edis de Philippe. Opera Director: Alexandru Szimberger (guest artist from Rumania). Conductors: G. Singer, A. Tarshi, A. Levanon.

SILVA — By Kalman. Cast: Terry Gabor, Esther Baumwel, Miriam Laron, Elisheva Shale, Plante, Ben David, Scalavino, Ben Yosef, Sacher, Peer, Sharon, Joy Elizabeth Sherts, Dora Toledano, Kabil, Pollak, Cherni. (Tel Aviv, Saturday, Monday)

TOSCA — By Puccini. Cast: Viorica Pop, Thomas Serpico, Toshiaki Kunii. (Tel Aviv, Tuesday)

THE LAND OF SMILES — By Lehar. Cast: Esther Baumwel, Plante, Miriam Laron. (Tel Aviv, Thursday)

DANCE

BAT DOR DANCE COMPANY — (Haifa Municipal Theatre, Thursday at 8.30 p.m.)

ISRAEL DANCE THEATRE — Yemenite Suite (Sara Levi Tanai); Shabbat Peace (Tanai); And the Sea Is Not Full (Oshra Bar-Or-Kaspi); Song of Deborah (Tanai). (Ohel, Tel Aviv, Wednesday at 8.30 p.m.; Beit Kol-Rong, Thursday at 8.30 p.m.)

KIBBUTZ DANCE COMPANY — Wandering (Yair Vardi); Fountain of Life (Sara Sugihara); Core and Shell (Yehudit Arnon); With this Evening (Ana Sokolow). (Kibbutz Palia, tonight).

Wandering (Vardi); Sunrise, Sunset (Gene Hill Sagan); With this Evening (Sokolow). (Shfayim, Sunday).

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

GIORA FEIDMAN — Clarinet, Jewish Soul Music. (Khan, opposite railway station, Thursday)

ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No.3. Klaus Tennstedt, conductor. Eugene Istomin, piano. Beethoven: Piano Concerto No.4; Bruckner: Symphony No.4 (Binyenei Ha'oomah, Thursday)

ISRAEL CHAMBER ORCHESTRA — Rudolf Barshai, conductor. Bach: Brandenburg Concerto No.1; Cantata No.170; Beethoven: Symphony No.6, Pastoral. (Jerusalem Theatre, Saturday)

ISRAEL BACH SOCIETY — Michiko Nitobe plays Japanese music on the koto and shamisen; Eli Freud, harpsichord, and Jan Jonsson, organ, play works by Bach and Mozart. (International Evangelical Church, 55 Hanovi'im, Tuesday)

MUSIC SPECTRUM — Boris Berman, conductor. Japanese traditional music, Mid-East folk improvisations, contemporary works by Cage and Cowell; Romantic works by Weber, Schubert, Haydn. (Israel Museum, Monday)

YMCA CHOIR — of St. Paul, Minnesota. "Penitence, Pardon and Praise," directed by Roy O. Sonren. (Church of the Nazarene, Tuesday at 8; St. Andrea Presbyterian Church, Wednesday)

Tel Aviv

GIORA FEIDMAN — (Beit Hatefutsoth, Wednesday)

ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No.1 Leonard Bernstein, conducting. Bernstein: Slava; Mendelssohn: Symphony No.4; Bernstein: Fancy Free; Tchaikovsky: Romeo and Juliet. (Mann Auditorium, Series 7, Monday; Series 8, Saturday) Subscription concert No.2 Details as for Jerusalem. (Mann Auditorium, Series 1, Wednesday)

ISRAEL CHAMBER ORCHESTRA — Details as for Jerusalem. (Tel Aviv Museum, Tuesday and Wednesday)

11.11 SERIES — Ruth Manor, piano; Eli Even, clarinet; Yacov Manor, cello. (Tzavta, 80 Ibn Gvirol, Saturday at 11.11 a.m.)

Other Towns

ISRAEL CHAMBER ORCHESTRA — Details as for Jerusalem. (Givat Haim, tonight at 9.30; Rishpon, Monday)

ENGADINER KANTOREI — 55 Singers from Switzerland. Conductors: Hannes Reimann, Stephen Simeon, Edwin Nievergelt. Psalm compositions of the Baroque, Romantic and Modern periods for a capella choir and brass instruments. (Shfayim, Cultural Hall, tonight at 9)

KIBBUTZ CHAMBER ORCHESTRA — Noam Sheriff, conductor. Works by Mozart, Sheriff, Debussy, Rossini. (Kibbutz Evron, Tuesday)

YMCA CHOIR — (Baptist Village Auditorium, near Petah Tikvah, Saturday at 10 a.m.; EMMS Hospital Chapel Nazareth, Sunday at 7.30 p.m.)

ENTERTAINMENT

Jerusalem

THE ART OF FILM ANIMATION — Raoul Servais retrospective. Selection of the Belgium animator's works. (Israel Museum, Wednesday)

JAZZ — Danny Gottfried, piano; Aharon Kaminsky, drums; Peter Wertheimer, saxophone. (Pargod, Wednesday at 9.30 p.m.)

SACCO AND VANZETTI — 1971 film directed by Giuliano Montaldo. (Jerusalem Theatre, today at 2)

WILD STRAWBERRIES — Bergman's 1957 film. (Israel Museum, Tuesday at 6 and 8.30 p.m.)

YEHUDIT RAVITZ and YONI RECHTER — (Jerusalem Theatre, Tuesday)

Tel Aviv

ARIEL ZILBER — (Tzavta, 80 Ibn Gvirol, Saturday at 8, 10.30 p.m.)

BENNY BOOM — Rock musical written by Ehud Manor. (Beit Hahayal, Weizmann and Pinkus, Monday)

DAVID HASSPRESSO — By the "Hakol Over Habibi" group. (Ohel, 6 Betlinson, Monday at 7.30 and 9.45 p.m., Beit Hahayal, Tuesday at 9 p.m.)

DUDU DOTAN — (ZOA House, 1 Daniel Frisch, tonight at 10.45)

HAVA ALBERSTEIN — (Tzavta, Monday at 8 p.m.)

MIDNIGHT AT TZAVTA — Songs of Dalia Gutman. Moderator: Dna Ben-Amots. (Tzavta, tonight)

NURIT GALRON — (Tzavta, Monday at 10.30 p.m.)

SHORT FILMS — On Charlie Chaplin. (Little Tzavta, Saturday)

30 YEARS OF SONG — Songs, skits, jokes in celebration of Israel's 30th anniversary. Directed by Dani Litai. (Beit Hahayal, Tuesday)

THEATRE-CONCERT — With Adi Etzion and Moshe Zorman. (Little Tzavta, Sunday)

Haifa

MATTI CASPI — Shavit Theatre, Sunday at 9.30.

Other Towns

BENNY BOOM — (Ayelet Hashahar, tonight; Kiryat Haim, Beit Nagler, Saturday. Acre, Gan-Eden, Sunday)

DAVID HASSPRESSO — (Nahariya, Hod, tonight at 9.30; Givatayim, Shavit, Sunday at 9.30 p.m.; Petah Tikvah, Heichal, Tuesday at 9 p.m.; Raanana, Orot, Wednesday at 9 p.m.)

MATTI CASPI — (Kiron, tonight at 9.30; Ein Gev, Saturday at 9 p.m.; Mitzpeh Ramon, Tuesday at 8.30 p.m.; Kiryat Shmona, Thursday at 8.30 p.m.)

NURIT GALRON — (Rishon Lezion, tonight; Kfar Yehoshua, Sunday)

SHLOMO ARTZI — (Kfar Vitkin, tonight at 9.30; Holon, Sunday at 10 p.m.)

30 YEARS OF SONG — (Gedera, Monday; Kiryat Yam, Thursday)

YEHUDIT RAVITZ and YONI RECHTER — (Ramat Gan, Ordea, tonight at 9.30; Beersheba, Conservatory, Saturday at 9 p.m.)

(Continued on page C)

Tel Aviv Cinemas

Commencing Saturday, October 21, 1978

ALLENBY
10th week
Weekdays 4.30, 7, 9.30
★ WALTER MATTHAU
★ GLENDA JACKSON
★ ART CARNEY
★ RICHARD BENJAMIN
HOUSE CALLS
Mat. at 11, 4.30:
A MILLION DOLLAR HEIST

BEN-YEHUDA
11th week
Tonight 10, 12.15
Saturday 7.15, 9.30
Weekdays: 4.30, 7.15, 9.30
★ JANE FONDA
★ JON VOIGHT
★ BRUCE DERN

Coming Home

CHEN
6th week
★ RICHARD BURTON
★ ROGER MOORE
★ RICHARD HARRIS
★ HARDY KRUGER
10, 4.30, 6.45, 9.30

CINEMA ONE
4th week
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Starring
The Band
Rick Danko
Levon Helm
Garth Hudson
Richard Manuel
Robbie Robertson
featuring
Eric Clapton
Neil Diamond
Bob Dylan
United Artists

CINEMA TWO
2nd week
STAND IN
★ HUMPHREY BOGART
★ LESLIE HOWARD
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 10, 12, 2, 4.30, 7.15, 9.30

DEKEL
6th week
7.15, 9.30
Number one suspense thriller!

DRIVE-IN CINEMA
2nd week
Tonight at 10, 12.30
Saturday and weekdays 9.45
BURT LANCASTER

2nd week
5.45, 7.30

A THOUSAND MILES OF HIGH ADVENTURE!
WALT DISNEY presents
Treasure of Matecumbe
ROBERT NEWTON · JOHN HOUSEMAN · PETER USTINOV ... VIC MORROW
Walt Disney's
WIND IN THE WILLOWS
AN ALL CARTOON FEATURETTE

ESTHER Tel. 225610
6th week
RYAN O'NEAL
BRUCE DERN
ISABELLE ADJANI

EMI
Sublior film
Adults only

GAT
5th week
Pretty Baby

GORDON
5th week

George Glenda Segal Jackson
A Touch Of Class
4.30, 7.15, 9.30
Seven Stars Colour

HOD
6th week
tonight at 10
4.30, 7.15, 9.30
★ ZEEV REVAH
★ NITZA SHAUL

LITTLE SHRAGA
Based on a true story

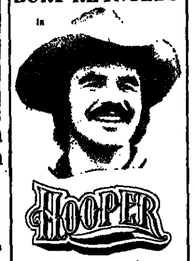
LIMOR
4th week
4.30, 7.15, 9.30
★ JOAN COLLINS
★ OLIVER TOBIAS

MAXIM Tel. 287457
5th week
ET VIVE LA LIBERTÉ
4, 7, 9.30

MOGRABI Tel. 236851
2nd week
4.30, 7, 9.30
The Harold Robbins people.
What you dream...
they do!
HAROLD ROBBINS'
The Betsy

LAURENCE OLIVIER
ROBERT DUVALL KATHARINE ROSS
United Artists

OPHIR
The greatest stuntman alive!
BURT REYNOLDS
in



Starting on Saturday
4.30, 7.15, 9.30

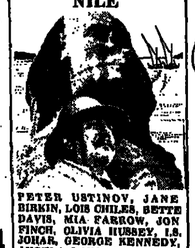
PARIS Tel. 236600
4th week
ALLEGRO NON TROPPO
From Friday 10, 12, 2, 4, 7.15, 9.30

PEER Tel. 443795
15th week
AN UNMARRIED WOMAN
★ JILL CLAYBURGH
★ ALAN BATES
4.30, 7.15, 9.30

RAMAT AVIV
Walt Disney's 20,000 LEAGUES UNDER THE SEA
based on the Jules Verne's novel
★ KIRK DOUGLAS
★ JAMES MASON
Friday, Sunday, 10 p.m. and midnight
Saturday, weekdays 7.15, 9.30
Tuesday, Wednesday also at 4.30

ROYAL Tel. 55851
2nd week
NACHTZE AND THE PRIVATE
in colour
10, 12, 2, 4, 7.30, 9.30

Cinema **SHAHAFF**
3rd week
Tonight 8.45 11.30
Saturday, Weekdays 6.30, 9.15
AGATHA CHRISTIE'S
DEATH ON THE NILE



PETER USTINOV, JANE BIRKIN, LOIS CHILES, BETTE DAVIS, MIA FARROW, JON FINCH, OLIVIA HUSSEY, I.S. JOHAR, GEORGE KENNEDY, ANGELA LANSBURY, SIMON MacCORKINDALE, DAVID NIVEN, MAGGIE SMITH, JACK WARDEN
Produced by JOHN GUILLERMIN
United Artists

STUDIO Tel. 295187
5th week
The Goodbye Girl
★ RICHARD DREYFUSS
★ MARSHA MASON

TEL AVIV MUSEUM
4th week
THE LACE MAKER
4.30, 7.15, 9.30

TCHELET
7th week
The Last Remake of Beau Geste
★ MARTY FELDMAN
★ ANN MARGRET
★ PETER USTINOV
★ MICHAEL YORK
4.30, 7.15, 9.30

ZAFON Tel. 445035
2nd week
Nous Irons Tous Au Paradis
7.15, 9.30
Mat. at 4.30
SILBY

TEL AVIV Tel. 281181
2nd week
4.30, 7.15, 9.30

ORLY
THE CHILDREN ARE WATCHING
4.30, 7.15, 9.30

Ramat Gan Cinemas

Commencing Saturday, October 21, 1978

ARMON
4th week
PRETTY BABY
4, 7.15, 9.30
Mat. at 4: Mary Poppins

HADAR Tel. 728832
LE SEX SHOP
7.15, 9.30

LILY
2nd week
Take the Money and Run
★ WOODY ALLEN
7.15, 9.30

OASIS
5th week

★ RICHARD BURTON
★ ROGER MOORE
★ RICHARD HARRIS
★ HARDY KRUGER

ORDEA
6th week
LITTLE SHRAGA
★ ZEEV REVAH
★ NITZA SHAUL
4, 7.15, 9.30
English subtitles

RAMA
2nd week
NACHTZE AND THE PRIVATE
in colour
Sat. and weekdays 7.15, 9.30
Tues., Wed., Thurs. also 4.30

RAMAT GAN
4th week
THE OTHER SIDE OF MIDNIGHT
6 and 9
Due to length of film, the public is requested to come on time.

Herzliya Cinemas

DAVID
2nd week
THE SWARM
★ HENRY FONDA
7, 9.15

TIFERET HERZLIYA
3rd week
THE OTHER SIDE OF MIDNIGHT
6, 9
Wednesday at 8 only

Petah Tikva Cinemas

SHALOM
ANNIE HALL
7.15, 9.15

Netanya Cinemas

ESTHER
2nd week
LITTLE SHRAGA
Saturday and Tuesday 7, 9.15
Wednesday and Thursday 4.30, 7, 9.30

Haifa Cinemas

Commencing Saturday October 21, 1978

AMPHITHEATRE
2nd week
The most famous performance of the Chariots
ET VIVE LA LIBERTE
A superb comedy
4, 6.45, 9

ARMON
5th week
★ RICHARD BURTON
★ ROGER MOORE
★ HARDY KRUGER
★ RICHARD HARRIS

Saturday and Monday 6.45, 9.15
Weekdays 4, 6.30, 9

ATZMON
3rd week
★ RICHARD DREYFUSS (Oscar 1978)
★ MARSHA MASON
In a touching story
THE GOODBYE GIRL
4, 6.45, 9

MORIAH
8th week
HESTER STREET
6.45, 9

CHEN
2nd week
Walt Disney's prize-winning film
(8 Oscar awards)
TRUE LIFE ADVENTURES

MIRON
14th week
The Other Side of Midnight
6, 9

OHAH
2nd week
★ BIBI ANDERSSON
★ KATHLEEN QUINLAN
in a superb performance
I Never Promised You a Rose Garden
4, 6.45, 9

ORDAN
2nd week
★ GEORGE SEGAL
★ GLENDA JACKSON
in a most amusing film
A TOUCH OF CLASS
Saturday, Monday 7, 9
Weekdays 4, 7, 9

ORION
2nd week
LEMON POPSICLE
6 nonstop perfs. from Friday

ORLY
2nd week
Walt Disney's
20,000 Leagues Under the Sea
based on Jules Verne's well-known book
Saturday, Monday 6.45, 9
Weekdays 4, 6.45, 9

PEER
4th week
★ WALTER MATTHAU
★ GLENDA JACKSON
★ ART CARNEY
★ RICHARD BENJAMIN
HOUSE CALLS
Saturday, Monday 6.45, 9
Weekdays 4, 6.45, 9

RON
6th week
★ ZEEV REVAH
in
LITTLE SHRAGA
4, 6.45, 9

SHAVIT
SILVER BEARS
★ MICHAEL CAINE
★ LOUIS JOURDAN
★ CYBIL SHEPHERD
★ MARTIN BALSAM

Jerusalem Cinemas

Commencing Saturday, October 21, 1978

EDEN
2nd week
SUBMARINE NEPTUNE DOESN'T ANSWER
Saturday 7, 9.15
Weekdays 4, 6.45, 9

ARNON
Alain Delon
BOOMERANG
4, 7, 9

HABIRAH
2nd week
STINGER STRIKES AGAIN
4, 7, 9

CINEMA 1 סינמה
in Jerusalem Cinema
In Kiryat Yovel
Today 20.10 HELP
2.30 with: The Beatles
21.10 THE MAGIC FLUTE
7, 9.15
dir: Ingmar Bergman
Music: Mozart
23.10 THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING
7, 9.15
with: Allen Arkin
24.10 WOMEN IN LOVE
7, 9.15
with: Alan Bates, Oliver Reed, Glenda Jackson, Jennie Linden
Mat. at 3: Exodus
26.10 NEXT STOP GREENWICH VILLAGE
7, 9.15
with: Shelley Winters, Lenny Baker
26.10 THE DAY OF THE JACKAL
7, 9.15

EDISON Indian film
MOTHERLESS CHILD
(Kulwara Baap)
Saturday 7, 9
Weekdays 4, 7, 9

KFIR 8th week
★ JANE FONDA
★ JON VOIGHT
★ BRUCE DERN
COMING HOME
Saturday 6.45, 9.15
Weekdays 4, 6.30, 9.15

MITCHELL
3rd week
HAROLD ROBBINS'
The Betsy

Weekdays 4, 6.30, 9.15
Saturday 6.30, 9.15

ORGIL
LE JOUET
★ PIERRE RICHARD
Saturday 7, 9
Weekdays 4, 7, 9

ORION Tel. 222914
4th week
AN UNMARRIED WOMAN
★ JILL CLAYBURGH
★ ALAN BATES
4, 6.30, 9

ORNA Tel. 224783
4th week
The funniest comedy of the year
THE GOODBYE GIRL
★ RICHARD DREYFUSS (Oscar 1978)
★ MARSHA MASON
4, 6.45, 9

RON 6th week
New Israeli comedy
starring ZEEV REVAH in
SHRAGA KATAN
4, 7, 9

SEMADAR 2nd week
LOOKING FOR MR. GOODBAR
7, 9.15

SMALL AUDITORIUM BINYENEI HA'OOMA
5th week
PROVIDENCE
★ DIRK BOGARDE
★ ELLEN BURSTYN
Saturday and weekdays 7, 9.15
Friday at 2: THE FOX
★ SANDY DENNIS
★ ANN HAYWOOD

FOR CHILDREN

(Continued from page 4)

Jerusalem

ERECH BERECH ZOUTA — Play by the Children and Youth Theatre, written by Moshe Ben-Shaul. (Jerusalem Theatre, today at 9.30, 11.30)

THE FIVE ON TREASURE ISLAND — Enid Blyton's film of a group in search of a treasure. (Israel Museum, Thursday at 3.30 p.m.)

THE MUPPET SHOW — Play in Hebrew. (Jerusalem Theatre, Sunday at 9.30 and 11.30 a.m.)

Tel Aviv

ERECH BERECH ZOUTA — (Nahmani, Tuesday at 4 p.m.)

FLIGHT INTO SPACE — Play with music and movement. (Ohel, 6 Beilinson, today and Sunday at 9.30 and 11.30 a.m.)

JOURNEY THROUGH THE CLOUDS — Play by the Kibbutz Theatre. (Tel Aviv, Tzavta, 30 Ibn Gvirol. Monday at 11 a.m.)

JUNGLE BOOK — Play based on Rudyard Kipling's famous story. Directed by and with Rafi Taylor. (Beit Ariosoroff, 6 Beilinson, Tuesday at 11 a.m.)

ZIPPI KUNTZ — Talppi Shavit presents songs and excerpts from children's plays. (Beit Hahayal, Weizmann and Pinkus, Sunday at 10.30 a.m.)

Other Towns

BAMBI — Play by Eztel Ashorov. (Ramat Gan, Rama, today at 3.30; Givatayim, Hadar, Tuesday at 11 a.m., Bat Yam, Tuesday at 4 p.m.)

THE COLOURS THIEF — Moral play by Hillel Mittelpunkt. (Rehovot, Monday at 8.15, 9.15 a.m.)

ERECH BERECH ZOUTA — (Beit Shean, Sunday at 10 a.m.; Beer Ya'akov, Cinema, Wednesday at 4 p.m.; Givatayim, Shavit, Thursday at 10.30 a.m.)

FLIGHT INTO SPACE — (Or Akiva, Cinema, Thursday at 10 a.m.)

JUNGLE BOOK — (Holon, Rina, today at 11; Beit Shemesh, Sunday at 11 a.m.)

THE PRINCESS AND THE CLOWN — By Uriel Ofek. Based on stories by Oscar Wilde and James Thurber. With Shlomo Bar-Shavit, Levona Finkelstein, Nissim Azikri, Avraham Slakter. (Ein Hashofet, today at 4; Ramle, Matnes, Sunday at 4 p.m.; Rehovot, Thursday at 8.45 and 10 a.m.)

ZIPPI KUNTZ — (Ramat Gan, Ordea, today at 3.30; Ayelet Hashahar, Yad Lebanim, Saturday at 5 p.m.; Holon, Rina, Sunday at 4 p.m.; Petah Tikvah, Heichal, Wednesday at 4.30 p.m.)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

A scene from the French comedy about a father and son, "Le Jouet," playing this week in Jerusalem.

FILMS IN BRIEF

COMA — Suspense drama in the Hitchcock tradition starring Geneviève Bujold, Michael Douglas, Richard Widmark and Elizabeth Ashley.

COMING HOME — Sally Hyde, a Marine Officer's wife, volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A rich and moving film which, without battle scenes or politics, condemns war and questions the meaning of manhood. Magnificent performances from Jon Voight and Jane Fonda. Exceptionally fine. Not to be missed.

DEATH ON THE NILE — Based on the book by Agatha Christie. Star-studded cast includes Peter Ustinov, David Niven, Bette Davis and Mia Farrow.

DRIVER — Ryan O'Neal as a talented getaway driver and Bruce Dern as The Detective dedicated to catching him give us an hour and a half of fantastic chase and stunt scenes. Though the cops and robbers, and the boy and girl scenes are unspectacular, the chase and stunts are extraordinary.

THE GOODBYE GIRL — Sparks fly when struggling actor Elliot Garfield and twice-jilted Paula MacFadden and her precocious daughter Lucy are forced to room together in New York City. What begins as a most unpromising, odd-couple romance ends happily over after. Richard Dreyfuss and Marcia Mason set new standards of silver screen magic in Neil Simon's funny, touching and memorable story.

HESTER STREET — Sympathetically depicts the dilemma of *Shtetl* Jews from all over Europe in adapting to the mores of their adoptive country — the U.S. Steven Keats plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

HOUSE CALLS — Delightful, sophisticated comedy about a widowed surgeon (Walter Matthau) who falls in love with an English divorcee, Glenda Jackson.

I NEVER PROMISED YOU A ROSE GARDEN — Schizophrenic teenager Deborah Blake is locked in a self-created world of flamboyant gods. She is unable to bear reality. Placed in a mental institution she comes under the care of a sympathetic psychiatrist and together they fight to regain her sanity. Admirable but oversimplified rendering of Joanne Greenberg's bestselling novel. Superb performance from Kathleen Quinlan.

LE JOUET — Elric, the son of a newspaper president, is a mean-eyed brat, spoiled to the point of psychosis. Free to choose any toy in a local department store, he selects a hapless journalist. Forced to play along for the sake of his job, Francois eventually turns the tables on Eric and his father. Delightful, light movie with fun characterisations and beautiful use of colour.

THE LAST REMAKE OF BEAU GESTE — Marty Feldman directs and stars in this absolutely zany comedy of identical twins (Feldman and Michael York) who look nothing alike. The twins go off to the Foreign Legion and manage to make a parody of family life, honour, good taste and just about anything else that comes their way. Peter Ustinov plays a sergeant with interchangeable peg-legs; Trevor Howard plays the patriarch of the family and manages to be "alive and dying uncomfortably" throughout the film. Hilarious!

THE LACEMAKER — An excellent portrait of a young French girl (Isabelle Huppert) who discovers herself, love and disillusionment. A very well done film by Claude Goretta that maintains a high level of integrity and provides a too-too real slice of life.

THE LAST WALTZ — Songfest film of 'Sixties music with "The Band," Bob Dylan, Neil Young, Eric Clapton, Joni Mitchell.

LEMON POPSICLE — Israeli film set in the late 50s about 3 daredevil school boys and their sexual escapades. A cast of good young actors turn in natural and touching performances. Amusing and well made but unnecessary and sometimes ugly emphasis on sex. Over 16 only.

LOOKING FOR MR. GOODBAR — Based on Judith Rossner's best-selling novel, about a young woman who works as a school teacher by day and frequents singles bars at night in search of rough sex.

THE MAGIC FLUTE — Ingmar Bergman's adaptation of the Mozart opera takes a number of liberties with the original text but is mostly a joy, full of sparkle and stressing the fairy-tale quality of this complicated allegory of the fight between good and evil. Musical performance and acting are of high standard. Not to be missed.

NEXT STOP GREENWICH VILLAGE — Paul Mazursky's semi-autobiographical, affectionate satire about a young comedian's life in the Village of the '50s. Delightful film. Recommended.

THE OTHER SIDE OF MIDNIGHT — Based on Sydney Sheldon's best selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

PRETTY BABY — Set in the red-light district of New Orleans in 1917, Brooke Shields plays Violet, a provocative, sensual 12-year-old aspiring to be a whore like her mother. Lacks drama and depth.

PROVIDENCE — An elderly author, fighting the death agonies of cancer, projects his most squalid and obsessive imaginings into the lives of his family, moving them like pawns to purge his own guilts and fears. Life becomes a highly contrived nightmare. Brilliant but over-written screenplay by David Mercer. Superb acting by John Gielgud and Dirk Bogarde. Heavy going but rich and rewarding for connoisseurs of literature and cinema.

THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING — Norman Jewison's hilarious comedy about a Russian submarine that comes too close to America. With Carl Reiner, Eva Marie Saint, Alan Arkin.

THE SEX SHOP — Amusing spoof about the results of the sexual revolution. Who does what to whom and how often seems more important than either the moral or social ramifications of what they are doing. Claude Berri directs and stars as the owner, participant in a new Sex Shop and Juliette Berthold plays his patient and enduring wife.

SILVER BEARS — Doc Fletcher, a dubious accountant, and his shady confederates join up with threadbare Prince Gianfranco in purchasing a Swiss bank for tainted money, and perform their triple-crossing best to lay hands on a silver mine in Iran. Excellent cast headed by Michael Caine. Exotic, far-fetched and irresistably funny.

TAKE THE MONEY AND RUN — Woody Allen's first full length feature film in which he plays a bumbling bank robber. Jokes are similar to his later films but nevertheless extremely funny.

A TOUCH OF CLASS — Excellent comedy about an illicit affair between a married man and a divorcee. Stars George Segal and Glenda Jackson.

20,000 LEAGUES UNDER THE SEA — Adventure film based on the novel by Jules Verne. Stars Kirk Douglas.

AN UNMARRIED WOMAN — A serious and compassionate look at divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the fashionable side of New York. Erica optimistically finds herself and new horizons. Good performances.

THE WILD GEESE — Based on the novel by Daniel Carrey, about a mercenary expedition to rescue the deposed president of a fictitious African state. Star-studded cast but film has several flaws.

YOU ONLY LIVE TWICE — More unbelievable gimmicks and monstrous baddies in the fifth James Bond film. Sean Connery is Bond.

Some of the films advertised are restricted to adult audiences. Please check with the cinemas.

هكذا من الأصل

Grim forebodings

THEATRE/Mendel Kohansky

ONE NEEDS a great deal of patience and time, as well as a pair of strong legs, to find one's way at the National Theatre, a marvellously complicated giant puzzle of concrete — on London's South Bank — which was evidently designed to test the visitor's ingenuity and stamina. However, once inside one of the three theatres, the rewards usually justify the effort.

In the smallest of these, the Cottesloe, I saw a remarkable performance entitled *The Passion*, a modern version of the story of the betrayal and crucifixion of Christ as it was performed by the people of Yorkshire from the Middle Ages on. The 400 seats of the hall were removed so that the action could take place on the floor, in the gallery and along the catwalks, with the audience left to wander around, following the events, mingling with the actors.

I found it a novel theatrical experience, this physical participation in the action, especially when I had my foot stepped on by one of the Roman soldiers, a burly fellow in heavy boots, and I saw a number of people retreat in a mild panic when the actor playing Christ swayed and almost dropped the cross made of heavy wooden beams.

In one striking scene, the men charged with the task of nailing Christ to the cross discuss the job in matter-of-fact, workaday terms — what kind of nails to use so that the hands and the feet would stay in place, the manner in which to raise the cross so that it should not slip out of their hands. Nothing could have better brought out the significance of the event as this contrast between the prosaic details and the enormity of the task.

IN THE Lyttelton, also at the National Theatre, David Hare's *Plenty* reflects the concern of the young generation of playwrights with the mindless materialism and loss of idealism of present-day England. The heroine is an Englishwoman who fought in the French underground during World War II, and after the war wound up as the wife of an up-and-coming, wealthy young English diplomat, a modern version of Colonel Blimp. Subsequently dissatisfied and ultimately revolted by the material plenty surrounding her, she drops it all to return to the French village where she spent the war, hoping to recapture her days of youthful idealism.

A STILL gloomier view of British society is presented by David Mercer, at 50 a member of the intermediate generation of English playwrights. In *Cousin Vladimir* at the Royal Shakespeare Company, we meet two arrivals from the USSR, a scientist turned black marketeer, and his niece.

The two were helped to leave their homeland by Austin Proctor, also a former scientist, now a full-time drunk. Disgusted with the work he was doing on secret government projects, and having conveniently inherited a fortune (his father died suddenly after winning the pools), Proctor retreated into a limbo of idleness.

We see him in a luxury apartment, surrounded by the "hard core" — a group of alcoholic men and women, all of them failures in their various jobs, as unappetising a group of deadbeats, parasites, bitches and weaklings as was ever assembled on one stage.

WHAT MERCER wanted to show here — and I could not see the purpose of it — was a confrontation between the unheroic East and the degenerate West, the latter being so repulsive that, having seen it, the newcomers in the end decide to go back where they came from.

The obvious weakness here is that Mercer stacked the cards so unfairly that his argument, whatever it is, loses its validity. "You are the vomit of Western civilization," someone says to the assembled "hard core," as indeed they are. And if they represent life under freedom, then living under Communism or almost any other regime would be preferable.

A MUCH MORE convincing, though almost apocalyptic view of life in present-day Britain is shown by Stephen Poliakoff, who belongs to the youngest generation of British playwrights. In *Shout Across the River* at the Warehouse, we see a society in a state of disintegration, the Flood looming on the horizon.

The 15-year-old heroine is expelled from school for every imaginable offence, including malicious destruction of school property, assault on children, wild promiscuity. When her mother is called by the principal to hear the news, she finds the man seated behind a desk made of indestructible, scratch-proof material, in an office hidden in the labyrinthine recesses of the school building, so that one needs a map to get in and out. Disillusioned with his work, the principal directs all his energy into ordering stationery and office gadgets (he has a stapler as big as a machinegun on his desk).

Mark McManus as Jesus in "The Passion." (Right) "The Crucifixion."

As for the mother, she is a 35-year-old recluse suffering from agoraphobia, a compulsive collector of old magazines and trade stamps.

We meet the girl's brother as he comes home beaten up by a street gang, a normal occurrence in his life. The boy's preoccupation is with reading about imminent disasters; he knows, for instance, that at some pretty close date the Thames will overflow and drown everybody in England, which does not really matter much because soon after that the earth will veer off its orbit and come so close to the sun that everybody will be burned.

MICHAEL HASTINGS, who first came to public attention in 1955 — when he was 17 — with *Don't Destroy Me*, a play about a Jewish family in the poor Brixton neighbourhood, is now back in Brixton, this time among blacks. *Gloo Joo* (Jamaican slang for "bullshit") is a farce on a serious subject — British immigration laws.

The hero, a happy-go-lucky, semi-litterate Jamaican, outwits immigration officials who come to deport him by marrying at the last moment a girl with a British passport. The marriage ceremony is conducted by a rabbi who was summoned by mistake; the bridegroom tells him a hilarious cock-and-bull story and convinces him that he is a black Jew from "the temple of Nimrod." The ceremony, with the officials holding up the huppah, is conducted with great seriousness by the rabbi (who carries with him a marriage kit complete with kiddush wine and a glass for the bridegroom to break), and is a side-splitting farce.

The play also makes a serious point under all that hilarity. By introducing the rabbi, so securely British in his appearance and manner, to rescue a black man faced with deportation, Hastings shows how racial prejudices have smoothly passed from Jews to blacks. As someone said in *Cousin Vladimir*, "No, we don't have anti-Semitism in England; we have the Pakistanis." □

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Under the stars

MATTERS OF TASTE/Haim Shapiro

FOR THE TOURIST, the southern border of Tel Aviv-Jaffa is the edge of "ancient Jaffa," a tarted up bit of expensive real estate that looks as if it stepped off the pages of a design magazine.

To the north is swinging Tel Aviv. By comparison it is a cluster of streets, part slum, part bohemian chic, at the southern edge of the old port.

There, at 48 Rehov Sha'are Nicanor, in a lovely old house, Tel Aviv character reigns at the Patio, a cluster of dining rooms surrounding a large outdoor courtyard. For those who do not keep kosher, Succot might be an appropriate occasion to visit such a restaurant and eat under the stars.

I must admit that we arrived at the Patio at the unfashionably early hour of 8.30 and found it virtually empty; it did not begin to fill up until well after 9.

I began my meal with mushrooms stuffed with goose liver. Naturally, I asked the waitress, a trendy-looking young woman, if the mushrooms were fresh.

"But, of course," she answered.

The dish consisted of four very large mushroom caps, lightly cooked with the liver filling and covered with a tart cream sauce. It was very good.

My companion chose a rather different hors d'oeuvre — merguez, a type of North African, very peppery sausage. I have never cared for this dish both because the sausage is inevitably bright red, a colour that does not appeal to me, and because the consistency of the sausage is rather softer than I like. These particular sausages, however, served on a bed of lightly fried onions and peppers, were good.

For the main course, I tried the entrecote, not a very adventurous choice in terms of preparation, but quite daring when one considers the bits of meat served up as "steak" in this country. I was pleased to find a tender, tasty piece of meat, cooked as I had ordered.

My companion had the pepper steak and here he ran into trouble: While the meat was tasty and accompanied by a very nice sauce, it had become rather tough, evidently during the time it took to prepare the sauce. The art of keeping a fillet warm while making its sauce is indeed a delicate one.

For dessert, we could not resist the crepe, filled with ice-cream and covered with chocolate sauce — custom-made for gluttons. And the coffee was good.

The bill for two came to IL386, rather reasonable compared to other establishments of this type.

AS USUAL, when I go out, I yearn for a fairly simple meal the following night. A lover of pasta in all its forms, I decided to prepare macaroni with a cheese sauce.

For newcomers to Israel, it should be noted that preparing a pasta dish was not always easy. The pasta lover can now find a far better product than was available.

To make the macaroni, I filled a very large pot with water, added a heaping spoonful of salt and put it on to boil. Meanwhile, I prepared a thin bechamel sauce by first melting a tablespoon of butter in a saucepan, mixing in a like amount of flour, and gradually adding about a cup and a half of milk.

As every cook knows, the secret of making a smooth bechamel sauce lies in constantly stirring the mixture, preferably with a wooden spoon, while it is cooking.

When the water had boiled, I added the pasta, stirred it a few times and left it to cook for about eight minutes. During this time, I added about a quarter of a cup of grated cheese to the bechamel sauce, and a dollop of vermouth.

I then tasted the pasta, found it suitably cooked but not too soft, drained it in a collander and rinsed it with cold water. I poured the macaroni into a casserole dish, poured the sauce over it and covered it with another quarter cup of grated cheese. I have a preference for *kachkeval* cheese, which I find closer to the Italian product than the local parmesan.

After about 20 minutes in a medium oven, the macaroni was ready to serve. □

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Say you saw it in THIS WEEK IN ISRAEL

Wave of imports

MEDIA WEEK/Daphe Raz

THE HOLIDAY spirit is fading away and the characteristic Israeli TV programmes are being replaced by a crop of foreign dramas and entertainment shows.

Leonard Bernstein's 60th birthday party **Bernstein on Broadway** (Sunday 22.20) filmed last August in Washington features a mix of classical pieces and numbers from Bernstein's musicals. Guest stars include cellist Mstislav Rostropovich, violinist Yehudi Menuhin, pianists André Previn, Lukas Foss, and many others.

The Silver Jubilee Royal Variety Gala (Monday 21.50) celebrates the 26th Variety charity performance on the anniversary of the Queen's Jubilee. Paul Anka, Cleo Laine, Harry Belafonte, Julie Andrews, the Muppets and other guests take part in the gala with veteran charity show performer Bob Hope as emcee.

Tuesday evening's entertainment show offers Neil Diamond and the Supremes in the first performance of the **Star Parade** series (21.30).

THE WEEK'S drama schedule opens tonight with **There is a Happy Land** (21.20) by Keith Waterhouse, author of "Billy Liar." The TV play is based on Waterhouse's semi-autobiographical book about his innocent childhood experiences which took a sinister turn. It was filmed in and around the Leeds school which Waterhouse attended, and uses schoolboys in the main roles. "There is a Happy Land" is part of Granada's "Childhood" series, based on autobiographical works of well known writers. Another film of the series, "Bna Baa Blackshcep," based on Rudyard Kipling's memoirs, was screened here several months ago.

Keith Michell as Robert Browning with Geraldine McEwan as Elizabeth Barrett, in "Dear Love," (Sunday 21.20)

THE STORY of the passionate love affair between the poets Robert Browning and Elizabeth Barrett is told in their own words on **Dear Love**, (Sunday, 21.20), Jerome Kilty's TV dramatization of the Brownings' love letters and poems, produced by Granada Television. Keith Michell seems to have developed a taste for the part, for this is the third time in his career that he has played Robert Browning.

Mirage, a third Granada production, in a completely different vein, will be on Monday evening (21.00). This docu-drama reconstructs the true story of Alfred Frauenknecht, the Swiss engineer who smuggled plans of the Mirage engines to Israel, enabling the Israel Aircraft Industries to build a duplicate of the aircraft after its supply was cut short by the French arms embargo. Researcher Allan Segal tracked down Frauenknecht in the Swiss mountain village where he now leads an obscure life as a refrigerator designer and took down Frauenknecht's own version of the story. After verifying the details, the facts were turned over to dramatists Brian Clark and Jim Hawkins. Shakespearean actor Ian Holm plays Frauenknecht. Some of the film was shot on location in Switzerland.

A six-part American dramatic series, **King**, replaces Melissa on Thursday evening (22.15). The series tells the story of the Rev. Martin Luther King. It follows King's career until his assassination, touching upon the support the Kennedy family gave him and hinting at the possible responsibility of the FBI for his death. King is portrayed by Paul Winfield and his wife Coretta is played by Cicely Tyson, whom we recently saw in "Roots" and the TV film "Wilma." □

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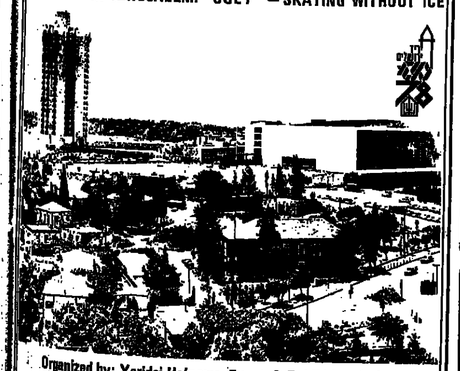
יריד ירושלים 78
JERUSALEM FAIR '78'



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LEV ADV.

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هكذا من الأصل

The Week's TV/Radio Highlights

OCTOBER 20 — OCTOBER 26

FRIDAY

Paul Woodhead
TV, 21.20

TV

EDUCATIONAL: 10.00 Special Succot programme. 10.15 Programme for kindergarteners. 10.30 Woodstock (part four). 11.15 Documentary. 13.30 Programme for kindergarteners. 14.00 Everyman's University
CHILDREN'S PROGRAMMES:
15.00 Star Trek — the adventures of the spacecraft U.S.S. Enterprise and its crew in outer space. Starring William Shatner and Leonard Nimoy.
15.50 Sabbath eve programme for youth: songs, readings
ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Arabic film
19.45 News
20.02 Programme announcements
HEBREW PROGRAMMES
resume at 20.05 with Sabbath eve programme with Rabbi Avidor Hacohen and singer Sandra Johnson
20.20 Weekly News magazine
21.20 There is a Happy Land. British TV drama based on Keith Waterhouse's semi-autobiographical book about innocent childhood experiences which take a sinister turn
22.10 Tartini: Cello Concerto. The Jerusalem Symphony Orchestra, Anthony Ros-Marba conducting, with Eli Wiesel, cello
22.35 Hawaii 5-0. Jack Lord and his team in Tour de force — killer abroad
23.25 News
JORDAN TV (unofficial):
(Shows with asterisks are also broadcast on JTV 3).
14.15 Emergency. 17.00 Star Soccer. 18.00 Savage Wilderness. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 The Fenn Street Gang. 21.10 The Brothers. 22.00 News in English. 23.15* Young Pioneers. 23.15* Raffles

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Boieldieu: Harp Concerto; Beethoven: Cello Sonata No. 2 in G Minor, Op. 5, No. 2; Faure: Quartet No. 2 for Piano and Strings, Op. 45; Mozart: Symphony No. 38 in D Major, K. 504, Prague (Berlin Philharmonic, Karl Boehm)
[illegible]
17.20 Literary Magazine
20.15 (Stereo): Friday Night Concert — Vivaldi: Concerto in G Major for 2 Mandolins and Strings; Haydn: String Quartet in D Minor, Op. 76, No. 2; Mozart: Clarinet Sonata in A Major, K. 622 (Gary Bertini); Schumann: Symphony No.1
22.05 (Stereo): Musical Miniatures
23.00 English Language Drama
00.10 (Stereo): "Contrasts" with Paul Landau

2nd

8.10 Good morning — stories, anecdotes, songs, interviews
12.30 Israeli songs
14.10 Weekend songs, chat, interviews
16.10 Beautiful Land — Jews, Moslems and Christians living together in the heart of the Sinai
17.05 Weekly news magazine
18.05 "Close to my Heart"
19.05 Gideon Lev-Ari's weekly column including the interview of the Week
20.05 Prayer and song
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Once Again — a moment of truth in old age
23.05 Beer and Good Cheer — songs, interviews, light and heavy talk with Ya'acov Agmon

Army

7.07 Almost Shabbat — morning music and selections from weekend magazine with Pnina Bat-Zvi
9.05 Morning Party — songs, chat with Alex Anski
11.05 Mama's Voice — mothers send special regards to their sons serving in the army
12.05 On drivers and traffic; reports from police positions, features on transportation, quizzes, information on tours of the country
14.30 Golden Oldies
15.45 Song Time — with Effi Netzer
16.05 Friday magazine — weekly news magazine, including interviews, commentary, personal notes and music
18.05 The Seven Muses — ancient civilizations: Rome
19.05 Friday Night Concert — Beethoven: Symphony No.4, Op.60; Bach: Brandenburg Concert No.1 in F Major; Brahms: Double Concerto for Violin and Cello in A Minor, Op.102 (Oistrakh, Rostropovich); Ravel: Piano Concerto in G Major (Leonard Bernstein)
21.05 Songs
22.05 Jazz Hour
23.05 Poets' songs set to music — six hour marathon

NEWS IN ENGLISH
7.00 (Fourth, Fifth) *
14.00 (Fourth, Fifth) *
18.00 (Fourth) *
20.00 (Fourth) *
22.00 (Fifth) *
00.30 (Fifth) *
* Fourth programme: 787 kHz; Jerusalem area 674; central Israel 1025
* Fifth programme: Short wave and FM 88.2 MHz

SATURDAY

Burl Ives
Army Radio, 11.05

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Cartoons
18.30 Inventions and Innovations
18.45 Evening of Song
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with a Special programme about the teachings of Rav Nachman of Bratslav
20.30 Mabat newsreel
21.00 Mabat sport
22.05 Thriller — File it under fear
23.10 News
JORDAN TV (unofficial):
18.00* The Lightning Tree. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Doctor on the go. 21.10 Entertainment. 22.00 News in English. 22.15 Best Sellers: Dallas. 23.15* The Professionals

RADIO 1st

7.11 Dawn Music
8.05 (Stereo): Saturday Morning Concert — Charpentier: Nuit; Mouret: Fanfares; Haydn: Four Seasons, Autumn (Karl Boehm)
9.00 World of Science
9.25 Music Quiz
10.05 An hour with the Swingle Singers
11.00 The Way We Appear — Israeli Society as reflected in the theatre (part seven)
12.05 Music announcements
12.15 (Stereo): Recordings of the Jerusalem Philharmonic Orchestra — Beethoven: Leonore Overture No 3 (Lukas Foss); Piano Concerto No. 3 (Yefim Bronfman, Sidney Harth); Egmont — Incidental Music
15.00 Innermost Thoughts — with Yosef Ben-Shlomo (part one)
16.05 Literary Magazine
17.00 (Stereo): Portrait of an Artist — Johannes Brahms (Part four)
20.15 (Stereo): Bracha Eden and Alexander Tamir, duo-pianists, play a Mozart Concert
22.05 Shmuel Almog's talk show
23.00 (Stereo): Music Here and Now — Yosef Tal: Piano Concerto No. 2; Busoni: Berceuse
00.10 (Stereo): Midnight Concert.

2nd

[illegible]
12.05 Portrait — Yossi Banai presents Yosef Vitkin
13.05 My Father's Home — with Chaim Herzog (part two)
13.50 Announcements on entertainment and the arts
14.10 Songs and Goals — songs and live reports from the day's soccer games
17.10 Slice of Life — life in a circus (part two)
18.04 Matter Receiving Attention — Gideon Lev-Ari talks about current problems with listeners
18.30 Sports commentary
19.05 Weekly news magazine
19.45 Bible Reading — Ecclesiastes
20.05 Mixed Notes — potpourri of music
20.45 Sports commentary
21.05 Middle East Crossroads — political commentary
22.05 Songs for the end of Sabbath
23.05 Media — magazine on radio, TV and the press
00.10 Just Before Midnight — songs with a special theme

Army

8.05 Songs, comedy skits
9.05 The Happy Choir — songs and stories for children
10.05 Songs
11.05 I Hear America Sing — an hour with Burl Ives (repeat)
12.05 Songs of the youth movements — poet Natan Yonatan presents a selection of songs of revolution, workers and radical youth movements
13.05 Personal Questions — Yaacov Agmon interviews poet Yona Wallach
15.05 Golden Oldies
16.05 Variations
17.05 Personal File — Pinhas Eidan interviews the Deputy Chief Medical Officer
18.05 End of the Game — summary of the day's soccer games
19.05 This Week 30 years ago
20.05 Country Music
21.05 On Jewish Tradition
22.05 Rock Plus
00.05 Night Birds — songs, chat with Illy Gorlitzky

FOREIGN LANGUAGE SELECTIONS
French
7.15 (Fourth, Fifth) 15 min., including review of Hebrew press
14.30 (Fourth, Fifth) 30 min.
18.05 (Fourth) 5 min.
20.15 (Fourth) 15 min.
22.30 (Fifth) 25 min.
24.00 (Fifth) 30 min.
Spanish news at 6.45
Yiddish news at 6.25, 19.30 (First) 30 min.
Hungarian at 19.15 (Fifth) 15 min. Saturdays (First) 30 min.
Rumanian news at 6.30, 20.30 (First) 15 min.
Russian news at 6.20, 18.45 (First) 15 min. Sun-Fri.
Georgian news at 6.10, 19.15 (First, Fifth) 15 min.
Ladino news at 6.35, 20.00 (First, Fifth) 15 min.
Moghrabi news at 6.40, 20.15 (First, Fifth) 15 min.
Bucharian news at 6.05 (First)
Tat news at 5.15 (First)

EASY HEBREW BROADCASTS
News and features twice daily. First Programme 6.00 a.m. and 18.00 p.m.

SUNDAY

Leonard Bernstein
TV, 22.20

TV

EDUCATIONAL: 14.00 This Is It — youth magazine (repeat)
CHILDREN'S PROGRAMMES:
15.00 An hour with Walt Disney. Repeat of a special programme of the cinema magazine Big Screen, Little Screen dedicated to Walt Disney
15.30 Carousel for the month of Tishrei (repeat)
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Primus — action series about deep sea divers
19.00 News and weekly magazine
HEBREW PROGRAMMES
resume at 20.00 with a short news broadcast
20.15 Songs for Simhat Tora
20.25 Out on the lawn. A performance of the songs of David Zehavi, filmed at Kibbutz Na'an with singers Uzi Meiri, Zilla Dagan, Oded Ben-Hur, Dafna Zehavi and Shoshana Damari.
21.20 Dear Love. Dramatization of love letters and poems of Robert Browning and Elizabeth Barrett, telling the story of their passionate love affair. Starring Keith Michell and Geraldine McEwan.
22.20 Bernstein on Broadway. Leonard Bernstein's 60th birthday party held in Washington last August featuring pieces of classical music and numbers from Bernstein's musicals. Guests include cellist Mstislav Rostropovich, violinist Yehudi Menuhin, pianists Andre Previn and Lukas Foss.
23.35 News
JORDAN TV (unofficial):
17.40* Cartoons. 18.00 I dream of Jeannie. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 19.45 Music Box. 20.00 News in Arabic. 20.30 Father Dear Father. 21.10 Disraeli. 22.00 News in English. 23.15* The Sweeney

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Mussorgsky-Stokowski: Boris Godounov, Symphonic Synthesis (Leopold Stokowski); Rimsky-Korsakov: 2 Suites from the Tsar's Bride (Vishnevskaya); Saint-Saens: Violin Concerto No. 3 in B Minor [illegible]
[illegible] 12.05 (Stereo): Bach: Prelude and Fugue in A Minor; Brahms: Three Intermezzi Op.117; Prokofiev: Excerpts from Romeo and Juliet, Op.75; Rachmaninoff: 2 Preludes; Chopin: Waltz in E Minor
13.00 (Stereo): Noon Concert — Bach: Brandenburg Concerto No.4 for Harpsichord, 2 Flutes and Orchestra (Yehudi Menuhin); Mozart: Horn Concerto No.2, K.417; Couperin: Royal Concert No.3; Rossini: Overture
15.00 Special programme for Simhat Torah
16.05 (Stereo): Three Ballet Suites — Tchaikovsky: Swan Lake; Khachaturian: Spartacus (conducted by the composer); Gliere: Red Poppy
17.20 Autumn Party
20.15 Holiday Concert — Religious music from the 12th to the 18th Century; Prayers, Cantatas and Choral music
22.05 (Stereo): Brahms: Sonata in F Minor, Op.5; Palestrina: 3 Motets
23.00 Radio Drama: Golden Days by Shlomo Sheva, with music by Yehezkel Braun

2nd

8.10 Good Morning — songs, chat
12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
15.05 Sephardi songs
16.10 Simhat Tora in Jewish folklore
17.05 Songs and readings for Simhat Tora
18.05 Inventory — songs and readings with Yossi Banai
19.05 Portrait — Yossi Banai presents Yosef Vitkin (repeat)
20.05 That was the past year — Didi Menussi's satirical comments on the year's events (repeat)
21.05 Hassidic song festival favourites
22.05 Recordings of the Israel Philharmonic Orchestra, conducted by Henry Mancini
23.05 Magazine on entertainment and the arts

Army

7.07 On Drivers and traffic: reports from police positions: features on transportation, quizzes, information on tours of the country
9.05 Morning Party — music, "Red Line" — Listeners may call 03-830222 the moment something newsworthy happens
12.05 Songs, regards
13.05 Songs
14.05 Holiday songs
16.05 Songs of Eretz Yisrael — with Arik Einstein
18.05 Pilgrims to Jerusalem — Dr. Zeev Vilnai leads a tour along the route of pilgrims in the days of the Second Temple
19.05 Let's Listen — Nathan Dunevitch's bi-weekly programme of new classical records and recordings
21.05 Tonight's Star — Rabbi Shlomo Carlebach
22.05 The first days of the Nahal — with Aluf-Mishne Yitzhak Golan and Avinoam Koren
00.05 Night Birds — songs, chat with Edna Shavit

BBC
1322 KiloHertz:
Overseas Service newsreels at 14.00, 17.00 and 20.15

MONDAY

Ian Holm
TV, 21.00

TV

ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with The Voice of Yaacov — Hassidic niggunim of Rabbi Yaacov Talmud
21.00 Mirage. Docu-drama reconstructing the smuggling of the Mirage aircraft engine plans to Israel by a Swiss engineer. Starring Ian Holm as Alfred Frauenknecht.
21.50 The Silver Jubilee Royal Variety Gala. Celebration of the 25th Variety charity performance held in London in 1977. Performers include Paul Anka, Cleo Laine, Shirley Mclaine, Harry Belafonte, Julie Andrews and the Muppets with Bob Hope as emcee.
23.20 News
JORDAN TV (unofficial):
17.40* Laff a Bit. 17.55 Chorlton and the Wheelies. 18.00 Thunder. 18.30 French Hour (Tarzan on JTV 3) 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 The Fall and Rise of Reginald Perrin. 21.10 The Foundation. 22.00 News in English. 22.15* Assignment Vienna.

RADIO 1st

7.11 Holiday Melodies
8.05 (Stereo): Holiday Concert — Dvorak' Five Bible Songs; Smetana: Vltava, Symphonic Poem (Leopold Stokowski)
9.00 Jewish-Arab relations in Israel — Prof. Yohanan Hoffman, Prof. Yehuda Amir and Dr. Sammy Samocha discuss the theme of the annual Psychologists' Conference
10.05 (Stereo): Works by Cimarosa, Rossini, Zvi Avni and Ibert
11.00 Radio Drama — dramatisation of a story by Isaac Bashevis Singer
12.05 (Stereo): Recordings of the Jerusalem Symphony Orchestra — Vivaldi: Gloria (Stanley Sperber); Yosef Tal: Mirrors; Weber: Clarinet Concerto No.1; Dvorak: Symphony No.8 in G Major (Lukas Foss)
15.00 (Stereo): Recordings of music by Israeli composers after 1948, part two — works by Oedon Partos, Andre Hajdu, Mordechai Seter and J. Williams [illegible]
[illegible] Yitzhak Gal-Nur discusses the public's right to receive information
21.35 Sights in Israel with Azaria Alon (repeat)
22.05 (Stereo): Schumann — Sonata in D Minor for Violin and Piano, Op.121; Trio No. 2 in F Major, Op.80; Six Etudes
23.23 (Stereo): "23:23" — Great Works of the 20th Century — Bartok: Music for Strings, Percussion and Celesta (The English Chamber Orchestra, Daniel Barenboim conducting)
00.10 (Stereo): Musical Miniatures

2nd

7.11 Holiday Melodies
9.05 Very Funny — jokes and skits
10.05 First Harvest — settlers at moshav Magen Shaul talk about their experiences
11.05 Meni Peer's talk and entertainment show — special programme for the new year (repeat)
12.05 50 Years — recordings of a celebration marking the 50th anniversary of Jewish settlement in Emek Yizrael
13.05 Wine Songs
14.10 Musical Adventures
16.05 Let there be rain — songs and readings for blessed rainfall
17.05 That was Entertainment — annual review of music and entertainment shows in the past year
19.05 "Confrontation"
19.47 Bible Reading: Joshua 1, 2
20.05 Gideon Lev-Ari's weekly column (repeat)
21.05 Jazz Corner
22.05 Special programme for Motzei Simhat Tora
00.10 Israeli songs

Army

6.05 Holiday Melodies
8.05 Holiday Sandwich — songs
10.05 Songs
11.05 Playing the Balalaika — Arik Kerman plays the Russian Balalaika
12.05 Theatre song album — songs from the Israeli theatre
13.05 Holiday Interview
14.05 Edith Piaf — special programme recorded on the 15th anniversary of her death
16.05 Autumn songs
17.05 The Negev — a renewed future development of the Negev in the past and present.
18.57 Programme announcements
19.05 Simhat Bet Hashoeva — songs
20.05 The history of rock music
20.55 Headline — Yosef Lapid's discussion of international affairs
21.05 On Jewish tradition
22.05 Light Classical Music
00.05 Night Birds — songs, chat with Pnina Bat-Zvi

VOICE OF AMERICA NEWS SHOWS
1259 kilo Hertz:
5-6 and 8-8.30 a.m. — Daily breakfast show with news, popular music and interviews.
11-12 p.m. — News, analysis and topical reports.
6-8.30 a.m. — Daily breakfast show, as above.
791 kiloHertz:
9-10 p.m. — VOA magazine, with Americana, science and cultural news, roundup of news.

TUESDAY

Neil Diamond
TV, 21.30

TV

EDUCATIONAL: 10.00 Stories for kindergarteners. 10.15 Woodstock (part five). 11.00 Russian art after the Communist Revolution. 16.00 Books and stories. 16.15 Programme for kindergarteners. 16.30 Everyman's University
CHILDREN'S PROGRAMMES
17.30 Telepele
17.50 Cartoons
18.00 "Faster, Higher, Stronger" —
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Family magazine
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Nine Squared, TV game with Uri Yaffe, Meir Uziel, Meir Shalev, Dubi Gal, Zeev Aner, Aviva Marks, Yehuda Barkan, Moshe Timor and Avraham Mor
20.30 Kolbotek
21.00 Mabat newsreel
21.30 Stars Parade. First part of an entertainment series, with Neil Diamond and the Supremes
22.20 Baretta: Look back in terror. Starring Robert Blake as police detective Tony Baretta.
23.10 Behind the Headlines
23.45 Almost Midnight — news
JORDAN TV (unofficial):
17.40* Laff a Bit. 17.55 Mumfie. 18.10 Oregon Trail. 18.30 French Hour. 19.00 News in French 19.00 (JTV 3) Bewitched 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Dad's Army. 21.10 Onedin Line. 22.00 News in English. 22.15 Crown Court

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Bach: Cantata No. 131; Schubert: String Quintet in C Major, Op. 163; Mendelssohn: Symphony No. 5 in D Minor, Op. 107, Reformation
10.05 Radio Story
10.15 (Stereo): Mini-concert
11.15 A Little Anthology
11.35 Music from different lands
12.05 (Stereo): Purcell: Horn Concerto; Nelybel: Wind Trio; Gabaye: Recreation; Hindemith: Horn Sonata
13.00 (Stereo): Noon Concert — Telemann: Suite in A Minor for Flute and Strings (Nevill Marriner) [illegible]
[illegible]
20.15 Gerald Robbins, piano, plays — Albeniz: 5 pieces from Iberia
20.30 (Stereo): Recordings of the Jerusalem Symphony Orchestra — Haydn: Mass; Haydn: Piano Concerto in D Major; Brahms: Symphony No.1 in C Minor, Op.68 (Lukas Foss)
23.00 Innermost Thoughts — with writer Amos Oz (part two, repeat)
00.10 (Stereo): Choral Music

2nd

8.10 Good morning — songs, chat
12.30 Israeli songs
14.10 Around the world through songs
15.05 Sephardi songs
16.10 An Evening with the Dudaim — Special programme marking the duo's 20th anniversary together (repeat)
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Joshua 3, 4
20.05 Suffering — a visit to the Bet Rivka hospital
21.05 Cantorial music
22.05 Am Yisrael Hai — monthly magazine on Jewish communities in Israel and abroad
22.30 Contemporary issues in the Aggada — with Aluf Harav Gad Navon
23.05 Two by Two — new series dealing with marriage. (part two)

Army

7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning party — Music. "Red Line" — Listeners may call 03-830222 the moment something newsworthy happens
12.05 Songs, regards
13.05 Songs
14.05 English folksongs
15.05 All Together — Entertainment for people young in age and young in spirit — music, games, fashion, prizes and discussions about relations between parents and teenagers, girls and boys
17.45 Sports Magazine
18.05 Crossexamination — Nathan Dunevitch's bi-weekly interview programme
19.05 Special requests
20.05 Rock Plus
20.55 Lesson in spoken Arabic
21.00 Mabat — radio transmission of the TV newsreel
21.30 Tonight's Star — Nurit Galron
22.05 Tonight — interviews discussions with Michael Handelsaltz
00.05 Night Birds: songs, chat with Eli Yisraeli

DIAL LOCATIONS
AM in kiloHertz
FM in MegaHertz

		1st Programme	2nd Programme
Central Israel	AM:	575	856
	FM:	91.3	90.5
J'm area	AM:	575	656
		1169	710
	FM:	91.3	95.3
Haifa area	AM:	575	1205
	FM:	89.4	103.2
B'sheba area	AM:	575	856
	FM:	88.8	103.4
Safed area	AM	575	845
	FM	90.9	101.1
Eilat	AM:	1457	1169
	FM	102.9	99.3

WEDNESDAY

Aaron Copland
Radio 1st, 22.05

TV

EDUCATIONAL: 5.10 English 6. 6.30 Literary Selections. 9.00 Judaism 7. 9.20 Science 6. 9.40 Programme for Kindergarteners. 10.10 English 7. 10.30 Art. 10.50 Science and Nature for elementary school. 11.10 English 9. 11.30 English 9. 12.00 Literature 7-9. 12.20 English 6. 12.40 Biology 9-10. 13.00 History. 13.30 Science 8. 15.45 Math 5-6. 16.00 Programme for kindergarteners. 16.25 Road Safety. 16.30 David Copperfield (repeat)
CHILDREN'S PROGRAMMES:
17.30 Question of Time — quiz
17.55 Cartoons
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Youth magazine
19.00 Friends of Man — special relationships between men and animals around the world
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with the Brothers: The Distaff Side
20.50 Beauty Spot — Uri Dvir recommends sites and tours in Israel
21.00 Mabat newsreel
21.30 Moked
22.00 Michel Strogoff. Carmine Gallone's film based on the novel by Jules Verne. Starring Curt Jurgens, Sylva Koscina and Francoise Fabian.
23.50 Almost Midnight — News
JORDAN TV (unofficial):
17.30 Cartoons. 18.00 The Partridge Family. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Mind Your Language. 21.10 The Sullivans. 22.00 News in English. 22.15 Police Woman

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — William Byrd: Dance; Boccherini: Symphony No.4 in D Minor; Schubert: Rosamunde, Incidental Music, Op. 26, D.797; Chausson: Concerto in D Major for Piano, Violin and Percussion Quartet
10.05 Radio Story
11.35 Lesson in spoken Arabic [illegible]
[illegible]
13.00 (Stereo): Noon Concert — Schumann: Piano Concerto in A Minor; Borodin: Symphony No.2 in B Minor
15.55 Notes on a new book
16.05 (Stereo): Gidon Kremer, Violin plays — Telemann: Fantasy in E-flat Major; Bach: Sonata in A Minor; Stockhausen: Stars; Schnittke: Prelude, in memory of Shostakovich; Recordings of the French National Orchestra — Stravinsky: Suite No.2; Saint-Saens: Piano Concerto No.2, Op.22
20.15 Intermezzo — Jewish Music past and present (part three)
21.00 Everyman's University
21.30 Music Symposium — Musicology and Jewish Studies (part two)
22.05 (Stereo): Aaron Copland: The Tender Land (complete opera, Aaron Copland conducting); Paul Hindemith: Cardiac (complete opera)

2nd

8.10 Good Morning — songs, chat
12.30 Israeli songs
14.10 Selection of opera music
15.05 "Ho-Ha" — live show of jokes, songs and prizes
16.05 Magazine on science, technology and medicine
16.10 Press conference
17.10 Joke After Joke — songs, humour, gags (repeat)
18.05 On Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Yoshua 5, 6
20.05 "Close to my Heart"
21.05 Light Classical Music
22.05 Beautiful Land — Jews, Moslems and Christians living together in the heart of the Sinai
23.05 Can we help you? — a panel answers listeners' questions about taxes

Army

7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning Party — Listeners may call 03-830222 the moment something newsworthy happens
12.05 Songs, regards
13.05 Songs
14.05 Foreign language hit parade
17.45 Sports Magazine
18.05 Open Line — with the Tel Aviv Maccabi basketball team
18.57 Programme announcements
19.05 Hiking in Israel
20.05 Mediterranean Atmosphere
21.00 Mabat — radio transmission of the TV newsreel
21.30 Folk songs
22.05 Light Night Music
23.05 Rock music of the 70's
00.05 Night Birds — songs, chat with Sara Doron

THIRD PROGRAMME
Light music from 6.00 a.m. to 12 p.m. daily, with an interruption for the news.

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Continuous music 24 hours a day. News broadcasts: Weekdays—hourly 7.00 a.m.-18.00 p.m.; 22.00-24.00. Saturdays 8 a.m.-18.00 p.m.; 22.00-24.00

THURSDAY

Paul Winfield
T.V. 22.25

TV

EDUCATIONAL: 8.10 Math 7. 8.30 English 6. 9.00 Math 8. 9.20 Special Education — Our Hour. 10.10 English 9. 10.30 Science 8. 10.50 Programme for kindergarteners. 11.20 Language and Communications 3-5. 12.00 Art. 12.25 Literature 10-12. 13.00 Advice and Guidance 7. 13.20 French 15.30 English 8. 16.00 This is it — live youth magazine. 16.40 Books and Stories. 17.00 The history of the cinema
CHILDREN'S PROGRAMMES:
17.30 Children around the world
18.00 Alfred Nobel — the story of the inventor of explosives who created the Nobel Prize fund.
ARABIC-LANGUAGE programmes:
18.30 News
18.32 Flipper: the escapades of Flipper the dolphin
19.00 I have a question — a panel answers questions from the audience
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with the Match of the Week
20.50 Programme Trailer
21.00 Mabat newsreel
21.35 Life at Stake: Are You Dr. Herrera? Part three of a four-part BBC documentary series
22.25 King. Part one of a six-part series about the life of Rev. Martin Luther King starring Paul Winfield and Cicely Tyson.
23.10 Behind the Headlines
23.45 Almost Midnight — news
JORDAN TV (unofficial):
17.45* Cartoons. 18.05 I Dream of Jeannie. 18.30 French Hour. (The Hardy Boys and Nancy Drew mysteries on JTV 3) 19.00 News in French. 19.30 News in Hebrew. 20.00 News in Arabic. 20.30 Cuckoo Watch. 21.10 Eight is Enough. 22.00 News in English. 22.15* Movie of the Week.

RADIO 1st

7.07 Morning Melodies
8.10 Morning Concert — Buxtehude: Suite in C Minor; Beethoven: Horn Sonata in F Major (Vladimir Ashkenazy); Shostakovich: Symphony No. 10 in E Minor; Chopin: Andante Spianato and Grande Polonaise [illegible]
[illegible]
11.35 Music from different lands — Chad
12.05 (Stereo): Beethoven, 32 Variations in C Minor; Alban Berg: Piano Sonata No.1; Bartok: Three Burlesques, Op.8; Debussy: Three Preludes
13.00 Noon Concert — Three pieces about legends by Josef Suk, Johann Strauss and Rimsky-Korsakov
15.25 Magazine on entertainment and the arts — a selection
15.55 Notes on a new book
16.05 (Stereo): Recordings of the 1978 Salzburg Festival — Schubert: Die schone Mullerin; Sonata in A Major, D.959
20.15 Music Magazine
21.00 Everyman's University — Zionism
21.30 Talmud Lesson
21.50 Introduction to the Oral Law
22.05 (Stereo): Light Night Music — Offenbach: Gaite Parisienne
23.30 Artists of Yesteryear — the Budapest Quartet
00.10 (Stereo): Musical Miniatures

2nd

8.10 Good morning — songs, chat
12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
15.05 Sephardic songs — recordings of a live performance
16.10 "Any Questions?"
17.10 Lucky Winner — radio game
18.05 Free Time: Magazine on hobbies and recreation
18.43 Sports magazine
19.00 People and events in the news
19.47 Bible Reading: Joshua 7, 8
20.05 The story of cellist Jacqueline du Pre
21.05 Folk songs
22.05 My Father's Home — with Chaim Herzog (part two)
23.05 Just Between Us — Gideon Lev-Ari talks about current problems with listeners

Army

7.07 Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning Party — music, "Red Line" — listeners may call 03-830222 the moment something newsworthy happens
12.05 Songs, regards
13.05 Songs
14.05 Israeli Hit Parade
17.45 Sports magazine
18.05 Weekly magazine on economics
19.05 Magazine on arts and entertainment
21.00 Mabat — radio transmission of the TV newsreel
21.30 Tonight's star
22.05 Re-run — the Sherman vs. the T-62 — the story of an armour unit in the Yom Kippur War
23.05 Psychologists and psychiatrists answer listeners' questions
00.05 Night Birds — songs, chat with Danny Karpel

NEWS COMMENTARY
Second Programme: Following the news at 7 a.m. 1 p.m. and 7 p.m.
Army Radio: Following the 8 a.m. and 5 p.m. news and at 11.40 p.m.

HAMARTEFF GALA-WINES OF DISTINCTION

هكذا من الأصل

Rechter & Ravitz

POP /Ari Davidow

YONI RECHTER is among the most talented of the new generation of Israeli pop musicians. Along with flautist **Shem-Tov Levy**, singer **Gidi Gov**, arranger and keyboard artist **Avner Kenner**, guitarist **Shlomo Ydov**, and singer **Yehudit Ravitz**, Rechter's work exemplifies a more sophisticated and often more original pop sound than has ever been heard here before.

Rechter's latest show is a mellow evening with Yehudit Ravitz. Both sing their own material, and occasionally harmonize, as in their current hit, "It's Not Good when the Park is Closed." Using the occasion of the new show as an excuse, we met last week to discuss the local pop scene — and Rechter's role in it.

Rechter's first success was with the "Kaveret" group ("Poogy"). He had just come out of the army when he met the group's organizer, **Danny Sanderson**, and was excited by his ideas. Rechter spent the next few years helping convey that excitement to the rest of the country.

He then took a break from "Kaveret" to form "14 Octaves," one of Israel's first progressive rock bands, with Avner Kenner. Rechter maintains the band didn't last because the country wasn't ready for it. And he still regrets that they didn't persist with the band.

After "Kaveret" dissolved, Rechter took off for a half year in New York. "It's an exciting place," he says, "but even there, what I was writing was not American music, but Yoni Rechter's music, perhaps influenced some by American music. I mean, you don't hear it in my music, but I was very influenced by the Beatles, and Bach, and the jazz pianist Bill Evans. Lots of jazz, really."

Rechter next wrote the music for **Arik Einstein's** best album of recent years, "Love Has Many Faces." The music was very much Rechter: highly original melodies, jazz influenced, in an easy, relaxing style. Then came more arranging and writing, often to the lyrics of **Dan Minster**. "Israeli music seems deeper to me than other music," Rechter says. "I mean the lyrics. Perhaps the music itself isn't as professional, but much of what we're doing sounds so much better to me than, say, what I heard in Paris."

Among his most recent projects are Gidi Gov's first album, for which he wrote most of the music, and arranged; and Arik Einstein's latest hit, "Wreath of Blackened Gold."

With the new show, he is back on stage. "It's funny, me and Yehudit. We like the same music, and work well together, but not as closely as I would like. Each performance, though, gets better. We each do our own material, which we've arranged ourselves, and some other stuff which we sing together. I feel, though, that I'm still working alone. These things take time — but in the end, you always seem to work alone. I mean, Arik, and Avner, and Shemi are all such creative people, but it doesn't seem to happen that we work together."

This week they are appearing all over the country, including a Saturday night gig in Beersheba, a double-header Sunday at Tzavta in Tel Aviv, and Tuesday at the Jerusalem Theatre.

THE STORY of Jerusalem buskers continues. According to the City spokesman, there is no statute against street musicians *per se*. What does happen, however, is that buskers often cause traffic blocks, or create a security hazard. Even so, the municipality wants to have a musical street atmosphere. It offers several outdoor concerts each month, including a weekly show in the Liberty Bell Park, and is planning to have regular entertainers in the new Rehov Ben Yehuda pedestrian mall.

As proof of the pudding, veteran poet-singer **Inkblot Hurricane** ("The name comes from a line in one of my poems — and then people just started calling me by it...") has been singing under the Jerusalem Central Bus Station for months — and among his most enthusiastic fans are the forces of law and order.

Hurricane of course isn't your average busker. His occasional gigs at local clubs are major events.

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Running in circles

Ephraim Kishon

THE OTHER day the phone rang, and who was on the line if not Benzion Ziegler, whom I haven't seen or heard from since 1963.

"*How are you?*" he said warmly. "How's the *wife*? Why don't we ever *see* you?"

"Well, uh...we've been rather busy these past few years."

"So how about coming over Sunday night? I'm asking some people...good old days."

I said sure, fine. I mean, a guy works hard all day, he deserves a bit of fun at night, and Benzi's parties used to be famous all over Tel Aviv, though personally I hadn't been to any since 1963, which was when I last saw Benzi.

The little woman approved too. Fact: she promptly went off to buy a new dress. I myself put on the grey tie I'd bought in Rhodes this summer.

We swept gaily through the Zieglers' front door and fell into Benzi's arms, but came to a dead stop on the living room threshold. A bespectacled person was sitting at the far end of the room, surrounded by about a dozen drowsy couples, whom he was addressing as follows:

"I say let's have parks in every neighbourhood, and let's see to it that the anti-pollution laws are enforced. And I say that only under a strong Alignment leadership..."

Omegod — a home circle!

The municipal election campaign was finally warming up.

The little woman tugged at my sleeve but it was already too late. Everybody was looking at us, and Specs motioned for us to take a seat. Slinking out was out. Our eyes sought Benzi but the scoundrel had vanished. We were trapped.

IN THE END we sat down like all the other poor suckers and prepared to listen, because after all we're not against a fair ideological contest as such, and we want the best for our town too, just like Messrs. Ben-Nathan and Lahat. We hear, by the way, that each of these two manages to take in eight home circles a day. They must have rented choppers.

Who was Specs here, though?

"Who's he?" I asked my neighbour in a whisper.

"Dunno," he said. "Me, I thought it was to be a shashlik-and-wine affair."

Specs, meanwhile, had turned to the subject of slum clearance, but was interrupted by the shashlik fellow, who was evidently famished.

"Look here," said Shashlik, "your Party was in control of this town till 1973!"

"That's right," said Specs, "I'd be the last to deny it."

"So it's you who *created* those slums, isn't it?"

"Quite! And we're the only political party that will take responsibility for its actions! Yes, we made mistakes! Yes, we miscalculated! But I say — who's perfect?!"

So then Specs began to tell us just who was and who wasn't perfect hereabouts, making mincemeat of the Likud in the process. I'm a bit fuzzy about the details because my mind kept wandering off, but I believe that in the end everyone agreed with Specs, figuring it was the only way to get municipal perfection and home before dawn.

At 2 a.m. Specs asked whether there were any more questions, and one woman said yes — where did he think we would ever catch a *sherut* at this hour?

"Exactly!" said Specs. "There's Lahat's public transport for you!"

I woke up the little woman and we crawled home on all fours.

A FEW DAYS later the phone went again. Yoske.

"Hi!" he said cheerfully. "You happen to have any good dance music on tape?"

"Just a minute," said I. "Who else is going to be there?"

"What do you mean who else?" asked Yoske. "The whole crowd and a couple of tootsies thrown in. Friday night, and remember the tape!"

We did, and even practised a few steps at home so as to appear "in." What's more, this time we took precautions. We tiptoed up Yoske's staircase and listened at the door before we rang. A great jazz number was playing in there, so we pressed the doorbell. Yoske opened, and ushered us beaming into his salon.

The jazz number was laid on all right, so were the tootsies, and so was Mr. Asher Ben-Nathan:

"Playgrounds and community centres," he was saying. "Housing for young couples and slum clearance..."

I tried the door handle behind me but Yoske wasn't born yesterday: the door was locked.

NEXT DAY we got up at noon and joined Rakah. Our second decision for the day: no more parties till November 7. If the mayoral candidates want to talk to us — very well, but only after the vote.

It follows that when Dr. Birnboim invited us for four o'clock tea, we sat down and did a little thinking.

If it's tea, we argued, it can't be more than three couples at most, and no one's going to come and electioneer for six people. If it's four o'clock, it can't be a party. And if it's Dr. Birnboim, who's a quiet and respectable sort of person, it can't be tootsies.

We decided to risk it, especially since Dr. Birnboim lives on the ground floor. We sneaked up to the window, and the little one climbed on my shoulders and peered in.

"Some 30 people," she whispered down at me. "Lahat is lecturing them."

Saved! We congratulated ourselves and decided to go and spend the hours we'd gained at Gusti's in Herzliya, where you can always drop in for a chat and a cuppa without notice.

There were about 20 people sitting on the lawn.

"Welcome!" said Lahat, and went on: "A solution to the hospital bed shortage, a boost to the slum clearance project..."

WE FELL through our own front door at 3.15 a.m. There was a light on in the kids' room and we went to investigate.

Amir and Renana were sprawled on the rug with Max our bitch, and Lahat was squatting on his heels before them:

"An easily approachable Mayor," he was saying, "so every boy and girl in this city can feel..."

And that's where the home circle caught up with us at last — at home.□

Translated by Miriam Arad. By arrangement with "Ma'ariv."

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Fabulous, frustrating fashion

SHOP TALK

Catherine Rosenheimer

FASHION writing can be extremely frustrating. I make this statement in self-defence. The reason for the third time in a month, I am about to describe, and even enthuse over a collection of sportswear, largely corduroy, where the dominant colours are chocolate brown, olive green, acorn, gold and other earth colour tones.

Why the frustration? Partly because those were the main colours we saw, wore and wrote about last autumn. They are still very much "in"; but mainly because a verbal description, or even a photograph, of a garment can never reveal that little bit of extra oompf that lies in the tiny details of the details that give a skirt made by one firm just a little more effectiveness than one in the same style, same colour and fabric by a competing firm.

A pattern cutter's detailed sketches plus technical specifications could, perhaps, make interesting reading for someone in the rag trade and would explain the subtleties as well as give away the secrets, but would make drab reading in a fashion column.

THEN there is the fact that although you can tell a lot about a garment modelled in a fashion show, its looks can be deceptive. Often the styles are made-to-measure for the individual models and come straight off the ironing board. Often, too, the styles one thought the most exciting just never get into the shops, because, quite simply, the retailers don't order them.

All this brings me to the conclusion that one of the best ways of honestly reviewing locally produced fashions is to try on some of the styles now in the stores. This gives a far better indication of how they really look and hang and fit an average figure, rather than a mannequin. It can also tell you about the creasing properties of the cloth and quality and finish, if one examines the garment a little more thoroughly. I intend to devote at least one future column to "clothes I have tried on — but not bought." This is bound to make me highly unpopular with shop assistants, but it would be constructive.

MUSINGS aside, my original intention was to talk about the new Sportlife collection. The company's clothes do stand up to the personal trying-on test: I once spent some three hours in the factory shop doing just this.

Most of the styles that had looked good on the models looked (almost) as good on an ordinary mortal.

A Sportlife outfit I bought last year (also corduroy, also brick colour) drew the ultimate in back-handed compliments when an Israeli woman came up to me in a London store and begged me to tell her in which London boutique I had bought it. I told her I was terribly sorry, but she would simply have to wait till she got back home. This was not altogether accurate since Sportlife earns IL3m. in exports and only recently has started supplying the local market in considerable quantity.

Sportlife collections have consistently impressed me since I first "discovered" them at Fashion Week some six years back. They are beautifully detailed and cut and always express a well-stated story. The styles are closely linked variations on a range of topical colours in, perhaps, three different fashionable fabrics. Never fussy, they do not lack in originality.

Designer Yehoshua Levi describes this collection as "clothes which don't dictate, allow for personal touches and tastes by the addition of accessories, and are based on basic, plain fashion colours and new, but wearable, silhouettes."

Flared check wool skirt, topped by loose, rib-trimmed corduroy pullover by Sportlife made in many colours.

This time I particularly liked the sleeveless V-necked pullovers, in corduroy, with knitted rib trim at the neckline and hips. They come in all the beige, earth tone and olive shades as well as black. They team with a host of other mix-and-match corduroy separates — gathered and flared skirts, straight pants, wrapover jackets and balloony blousons. They also mix-and-match with wool-blend check skirts and shirts.

THE CORDUROY range is paralleled by one in a new fabric, velvetex, exclusive to Sportlife. Like a cross between corduroy and silky velvet, it is a slightly coarse, informal velour. It comes in exactly the same colours as the corduroy, so you can mix textures in the same colours, by wearing, say, cord pants with a velvetex pullover, all in matching olive green.

Sportlife's new velvetex used for a two-piece worn with check flannel shirt designed to mix-and-match.

Another "important" fabric in the collection is sateen. In mass production, it is what you might call the bourgeois version of the punk look. Joshua Levi has designed some beautiful waistcoats in corduroy at the front and immaculately pleated sateen at the back. They look great over straight cut sateen skirts, or any of the sateen or corduroy separates.

SUPERSUEDE reappears in the collection for the second year running. It is the only synthetic fabric used — all others are pure cotton or wool — and, even as a synthetic-hater, I have to admit that it is close in look and feel to the real thing.

Supersuede styles include casuals, in the same earth colours as those described. For a range of more elegant, softly styled, drawstring-waisted chemisiers, colours are pastel. They include pale grey, pale "dirty" pink, pistachio and cream.

The one part of the collection which I was not too mad about was a range of dresses and two pieces, under the joint Sportlife-Maxi Librati label, whereby the French designer gives Sport life use of his exclusive prints. Mostly soft florals on winter linens, they included one tier-skirted dress described as being "the newest in prints." It consisted of ultra bright flowers in glaring turquoise, green, yellow, fiery red and orange on a greyed mauve background. Printed dresses cost around IL1,300; Supersuede dresses are about IL1,400; and a corduroy or velvetex two piece is approximately IL1,300, depending on what you mix and match. □

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Department of Tourism

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CHESS

Eliahu Shahaf

Problem No. 2554
YEHUDA HOCH, Petah Tikva
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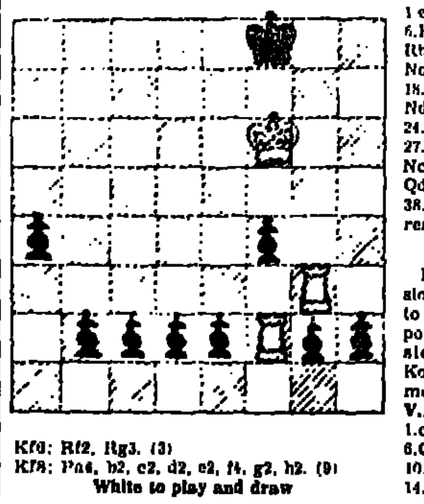

Kf6: Rf2, Rg3. (3)
Kf8: Pa4, b2, c2, d2, e2, f4, g2, h2. (9)
White to play and draw

SOLUTIONS. Problem No. 2552 (Volkmann). 1.Bh1!

NEW CHESS QUEEN

MAYA Chiburdanidze, the 17-year-old girl from Georgia, USSR, has become the new women's world champion, beating title holder Nona Gaprindashvili 8½ — 6½. The following game was the best achievement of the outgoing champion.

M. Chiburdanidze — N.Gaprindashvili
11th game

1.e4 c5 2.Nf3 Nc6 3.d4 cd 4.Nd4 Nf6 5.Nc3 d6 6.Bg5 e6 7.Qd2 a6 8.0-0-0 h6 9.Be3 Qc7 10.f3 Rb8 11.g4 Nd4 12.Bd4 b5 13.e5 Nd7 14.ed Nd6 15.Ne4 Bf4 16.Be3 Be3 17.Qe3 0-0 18.Nd6? (18.g5!) Nb8 19.Nc8 Rfc8 20.Bd3 Nd5 21.Qe4 Nf6 22.Qe2 Qa5 23.Kb1 Nd5 24.Be4 Nb4! 25. Rhg1 Na4! 26.Qe1 b4! 27.Ka1 Rc5 28.Rb1 Nb6 29.Qg3 Rbc8 30.Rbd1 Nc4 31.f4 Nd2! 32.Rd2 b3! 33.Qb3 Qd2 34.f5 Qd4 35.Re1 Re5 36.Qf3 Rc2 37.Bc2 Re1 38.Bb1 Qd1 39.Qd1 Rd1 40.f3 fe. White resigns.

KORCHNOI FIGHTS BACK

By winning the second game in succession, challenger Viktor Korchnoi managed to shorten the gap between him and Karpov to just one point. Despite being tired, sick and sunburned, it was one of Korchnoi's best games in the nearly three-months-old match.

V.Korchnoi — A.Karpov

1.c4 Nf6 2.Nc3 e6 3.e4 c5 4.e5 Ng8 5.d4 cd 6.Qd4 Nc6 7.Qe4 d6 8.Nf3 de 9.Ne5 Nf6 10.Nc6 Qb6 11.Qf3 bc 12.Be2 Bb7 13.0-0 c5 14.Qh3 Be7 15.Bf3 0-0 16.b3 Rfd8 17.Be3 Bc6 18.Na4 Qc7 19.Bc6 Qc6 20.Rad1 Rac8 21.Qg3 Bd6 22.Qh4 Be7 23.f3 Kf8 24.Qf2 Rd1 25.Rd1 Qc7 26.Qg3 Qg3 27.hg h5 28.Kf2 Ke8 29.Ke2 g6 30.Nc3 a6 31.Na4 Rc6 32.Rh1 Bd8 33.Bf2 Nd7 34.g4 hg 35.Rh8 Ke7 36.fg g5 37.Be3 f6 38.Nc3 Kf7 39.Rh7 Ke8 40.Nc4 Be7 41.Rh6 Kf7 42.Rh7 Kf8 43.Rh8 Kf7 44.Bd2 Nf8 45.Rh1 Kg6 46.Rd1 f5 47.Nf2 Bd6 48.Bc3 Nd7 49.gf ef 50.g4 Nb6 51.Kf3 Be7 52.Ba5 Rf6 53.Kg2 fg 54.Ng4 Re6 55.Kf3 Bf6 56.Nf6 Rf6 57.Kg4 Nc8 58.Bd8! Rf4 59.Kg3 Rf5 60.a4 Kf7 61.Rd3 Re5 62.Kg4 Kg8 63.a5! Re4 64.Kf3 Rf4 65.Ke3 Rh4? (Rf5!) 66.Rd5 Rh3 67.Kd2 Rb3 68.Rc5 Rb8 69.Rc6 Kf5 70.Ra6 g4 71.Rf6 Ke4 72.Bc7 Re2 73.Kc3 Rb7 74.Bh2 Rh7 75.Bb8 Rb7 76.Bg3 Rb1 77.Rf4 Ke3 78.Rf8 Ne7 79.a6. Black resigns. (79.— Ra1 80.a7 Ra7 81.Bf2).

THE BRILLIANT TOUCH

White — Kg1; Qa4; Re1, Re5; Bg3; Nb6; Pa2, b2, c4, f2, g2, h2. (12). Black — Kc8; Qd7; Rd8, Re8; Be7; Nf6; Pa5, b6, c6, d5, f7, g5, h6. (13).

1.Re7! Re7 2.Nd6! Kb8 (2. — Qd6 3.Re7 Qe7 4.Qc6) 3.Re7! Qd4 4.Nb5 Rd6 5.Bd6 Kc8 6.b3! Black resigns. If 6. — Qb4 then 7.Ne7 Kd8 8.Nc6 Kc8 9.Rc7x. (Dolmadjan — Angelov, Sofia, 1977).

ENDGAME FINESSE

White — Kg1; Qb1; Bc4; Pb5, d5, f2, g2, h3. (8). Black — Kg7; Qd2; Bc2; Pd6, e5, e7, g6, h7. (8).

1.Qb2! Qe1 2.Kh2 Qf2 3.b6! Qf4 4.Kh1! Qc1 5.b7 Qf1 6.Kh2 Qf4 7.Kg1 Qe3 8.Kh1 Qe1 9.Kh2. Black resigns. (Kirilov — Gurevich, Riga, 1978).

THIS WEEK IN ISRAEL ◎ THIS WEEK IN ISRAEL ◎ THIS WEEK IN ISRAEL

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Reading the cards

BRIDGE

George Levinrew

TODAY'S DEAL, played in a Jerusalem tournament, has interesting aspects of card reading in both bidding and play.

Both vul.

	North	
	♠ K Q 4 3	
	♡ A 4 3	
	◇ A J 6	
	♣ J 6 4	
West		**East**
♠ 9 7		♠ A J 10 5
♡ K J 9 7		♡ Q 10 8 6 5 2
◇ 10 9 8		◇ 7 2
♣ 10 8 5 3		♣ Q
	South	
	♠ 8 6 2	
	♡ —	
	◇ K Q 5 4 3	
	♣ A K 9 7 2	

South opened with one diamond. Over the expected response in hearts, he planned to bid clubs at as low a level as possible. But North bid one spade. With the spade fit South now wanted to establish the basis for a possible game or a slam. His rebid therefore was three clubs.

North now wished to suggest a possible no trump contract, so his response was three hearts. South could not consider no trump so he said three spades showing three cards in this suit. North, with his good diamond holding, read his partner as probably having 10 good cards in the minors and at most a singleton heart, if any. This certainly looked like a slam hand, so his rebid was four no trump, Blackwood. South made a standard response, six diamonds. Diamonds indicated one ace, and the six bid showed a void, obviously in hearts.

North now knew that there was one losing ace. If South had the spade ace he should have the king and queen of clubs, no losing spade tricks and certainly no losing diamonds. If South had the ace, king of clubs, there was only a losing spade in the hand, since the spade king, queen, and the heart ace could take care of two spades. So it was time to pass.

West led a spade, and South saw that the club queen must drop if the slam were to be made. East covered the spade queen with the ace, and returned a spade. The spade king and the heart ace took care of South's losing spades, and the club ace was played. East dropped the queen. There was still a possible losing club, so a club had to be ruffed in dummy. This could be done safely if East held only two trumps. And so it was; the slam was made.

WEEKLY DUPLICATE GAMES at 8:00 p.m.

Ashdod — Tuesday: "Matnes," Quarter "D"
Ashkelon — Monday: Cafe Maadan, Afridar
Beersheba — Monday: Mekif, High School 3
Eilat — Tuesday: Wizo House
Haifa City — Monday, Thursday: Beit Hagefen
Central Carmel — Sunday, Wednesday: Beit Rothschild
Neve Sha'anan — Tuesday: Beit Abba Khoushy
Hadera — Tuesday, Thursday: Heychal Hachayal
Herzliya B — Monday, Tuesday; Thursday: Country Club
Jerusalem — Wednesday: Diplomat Hotel
Kiryat Haim — Tuesday: Beit Nagler
Kiryat Tivon — Sunday: Beit Hahistadrut
Nahariya — Monday, Thursday: "Calypso Club" near swimming pool
Netanya — Monday, Wednesday: Bridge Club Meirwitz 5
Northern Region — Thursday: Guest House, Kibbutz Ayelet Ha-Shahar
Pardess Hanna — Sunday: Wizo Club
Rehovot — Monday: Free Mason Centre
Savyon — Sunday: Country Club
Tel Aviv — Wednesday, Thursday: Dukes Club

this week at the israel museum jerusalem

CONCERT — Mon. 23/10 at 8.30 p.m.
MUSIC SPECTRUM. Under the direction of Boris Berman. Part I: Cultural Encounters. Japanese traditional music, Mid-East folk improvisations, contemporary works by Cage and Cowell. Part II: Early Romantic and its classical roots. Artists include: BORIS BERMAN — piano, EMILIE BERENDSON — mezzo-soprano, YAIR KLESS — violin, MICHIKO NITOBE — koto, SOLOMON MALKA — Arabic drum, CHAD BAR-DAVID — cello. Entrance: members IL40, non-members IL50.

FILM — Tues. 24/10 at 6.00 and 8.30 p.m.
"WILD STRAWBERRIES" (Sweden 1957). Director: Ingmar Bergman.

GALLERY TALK — Tues. 24/10 at 7.15 p.m.
PICASSO'S WOMEN by Mrs. Meira Perry (I.M. Cohen Gallery)

SPECIAL EVENT — Wed. 25/10 at 8.30 p.m.
"THE ART OF FILM ANIMATION" series. Raoul Servais retrospective. One of the most important West European animators, who has brought Belgian animation to its present impressive achievements. Entrance: members IL12, non-members IL16.

FOR CHILDREN AND YOUTH — Thurs. 26/10 at 3.30 p.m.
FILM: "THE FIVE ON TREASURE ISLAND". Enid Blyton's story of a group in search of treasure.

VISITING HOURS
Israel Museum: S.M.W.Th. 10-5.00/Tues. 4-10 p.m./F. Sat.Holiday Eve and Holiday 10-2.00. Tues. Hol Hamoed Succot 17/10 /78: 10-10.00.
Sun. Hoshanna Rabba 22/10/78: 10-2.00 FREE ENTRANCE.
Shrine of the Book & Billy Rose Garden: same as Museum except Tues. 10-10.00.
Rockefeller Museum: Sun-Thurs. 10-5/Fri.Sat. 10-2.00.
FREE GUIDED TOURS IN ENGLISH:
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Mon. 11 a.m./Tues. 5.30 p.m.

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20.10 2.00 The Parallax View
21.10 7.00 M.A.S.H. — Robert Altman
9.30 Deliverance — John Boorman
22.10 2.00 Bobby Deerfield — Sy Pollack
23.10 7.00 Carnal Knowledge — Mike Nichols
9.30 Never Give an Inch — Paul Newman
24.10 7.00 The Fortune — Mike Nichols
9.30 Psych-out — Richard Rush
25.10 7.00 Bob, Carol, Ted & Alice — Mazursky
9.30 Nashville — Robert Altman
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Hadassah Tours
1. Medical Centre. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall windows. No charge.
The Hadassah Synagogue — Chagall Windows — open to the public from 1.30-4.00 p.m., Sunday-Thursday. Buses 19 and 27.
2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 28. Tel. 818111.
3. Morning half-day tour of all Hadassah projects, $5 per person towards transportation. By reservation only: Tel. 416333

Hebrew University: Today there will be no tours of the Givat Ram and Mount Scopus Hebrew University campuses.
Emunah — National Religious Women's Organisation, Tourist Centre, 26 Rehov Ben Maimon. Tel. 02-62468, 30620, 811588.
American Mizrachi Women. Free Morning Tours — 19a Keren Hayesod Street, Jerusalem. Tel. 232756.

SHOWS
A Stone in David's Tower. Sound and Light show in English: every evening (except Friday and festival eves) at 8.45 p.m. at the Citadel near the Jaffa Gate. Monday, Tuesday, Wednesday and Saturday also at 10 p.m. in English. Sunday and Thursday at 10 p.m. in French. Tickets at the entrance. Please come warmly dressed.
Jerusalem English Theatre gala opening: **Antigone** (in English) by Jean Anouilh on Wednesday, October 25, 8.30 p.m. at the Jerusalem Theatre, in the presence of the President of the State of Israel and Mrs. Navon. For tickets and information call: 02-419818.

MISCELLANEOUS
Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 814822, 7.30 a.m. — 7 p.m.

Tel Aviv

CONDUCTED TOURS
Emunah — National Religious Women's Organization: "Kastel," 166 Rehov Ibn Gabirol. Tel. 440316, 788942, 708440.
Canadian Hadassah-Wizo Office, 118 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.
ORT Israel: For visits please contact: ORT Tel Aviv. Tel. 233231, 762291-2; ORT Jerusalem. Tel. 533141; ORT Netanya. Tel. 33744.
American Mizrachi Women. Guest Tours — Tel Aviv — Tel. 220187, 243106.

Haifa
What's On in Haifa, dial 640840.

ART GUIDE

Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Homage to Otto Freundlich, 1878-1943. Memorial centenary exhibition by an important German-Jewish painter and sculptor. **Early 20th Century Posters** (some 100 posters); **Happy New Year.** Selection of greeting cards made and sold in this country since the end of the last century.
Choice selection of works from adult art classes at the museum. Script, Scroll and Book, in honour of the 30th anniversary of the State. Exhibitions include the **Aleppo Codex** (not on view on Saturdays) and Kuntillet Arjud, synagogue scroll, and mosaic inscriptions from Rehov.
Neolithic Figurines from Shaar Hagolan. Those Were the Days. What is a self-portrait? Picasso's Women. An exhibition of prints showing Picasso's tribute to the rendering of the female form and insights into the artist's personal and artistic life.
Igael Tumarkin: Five variations on the Theme of Earth. Exhibition of drawings and proposals for sculptures.
Exhibit of the Month: Lulav and Etrog on coins of the Jewish Wars Against the Romans. For the holidays, four Jewish coins with lulav and etrog, two from the First War against the Romans and two from Bar Cochba's time.
Rockefeller Museum — Exhibit of the Month: Bronze figurine of Alexander the Great, late Hellenistic period. Special Exhibit: Prehistoric hunters' sites in northern Sinai. Mamluk Blazons, 13th-15th centuries C.E.
Visiting hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 4-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. **Shrine of the Book, Billy Rose Art Garden:** Sun., Mon., Wed., Thur. 10 a.m.-5 p.m. Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. **Rockefeller Museum:** Sun. — Thur. 10 a.m.-5 p.m.; Fri., Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kastel. Free guided tours in English, Sun., Wed., 11.00 a.m., Tues. 4.30 p.m. from upper entrance hall.

GALLERIES
Galerie Vision Nouvelle, Khutzot Hayotzer. Y.S. Hamlache. Original prints. Tel. 02-819884, 280031.
Gallery Gimel: Neustein exhibits "Canvases" until November 7.

Tel Aviv

MUSEUMS
Beth Hatefutsoth — The Jewish diaspora, past and present, presented by the most modern technology and graphical techniques: films, slide-shows, audio visual, displays, computer terminals etc. In the exhibition gallery: Beyond the golden door — a brief history of the Jews of New York. **Visiting hours:** Sun., Mon., Thurs. 10 a.m.-5 p.m. Tues., Wed. 3 p.m.-10 p.m. Beth Hatefutsoth is located at Klausner St, Ramat Aviv, (entrance through gate 2 of Tel Aviv University Campus).
During Hol Hamoed the museum is open as usual. On Sunday, October 22, from 10 a.m. to 2 p.m. Monday, October 23 — closed.

Tel Aviv Museum, 27 Sderot Shaul Hamelech. **Exhibitions:** Constructivism in the Art of the 20th Century. Arnold Newman — portrait photographs. "Le Bateau Lavoir" or the Birth of Cubism (audio-visual presentation in Hebrew.)
Visiting Hours: Sun., Mon., Tue., Thur. 10 a.m. — 10 p.m. Fri. 10 a.m. — 2 p.m. Sat. 7-11 p.m. New Museum Building open Sat., 10 a.m. — 1 p.m. entrance free.
Succot schedule: Intermediate days of Succot: open as usual. Sunday, 22.10 (Erev Simhat Tora): open from 10 a.m. to 2 p.m. Monday, 23.10 (Simhat Tora): closed.

The Israeli Wax Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.
The Shalom Observatory — A breathtaking view from 400 feet up.
Both at Shalom Mayer Tower, Tel Aviv, Tel. 57304.
Exhibition of Photographs by Nat Suffrin, until November 3, at the Zavta'le, 30 Rehov Ibn Gvirol, Tel Aviv. Open daily (including festivals) 10.00 a.m.-1.00 p.m.; 7.00-9.00 p.m.

Haifa
Visit the Haifa museums: Ancient and Modern Art, 26 Rehov Shabtai Levi, Tel. 523255-6. **National Maritime**, Tel. 536622. **Illegal Immigration**, Tel. 536249. **Music**, Tel. 644485. **Japanese Art**, Tel. 83554. **Mane Katz**, Tel. 83482. **Dagon Grain Collection**, Tel. 664221. **Artists' House**, Tel. 522355.

Other Centres
Shohar Gallery, Moshav Beit Herut (7 km. north of Netanya, coastal road): **Judith Yellin Ginat** — drawings, collages, etchings. Opening Sat. at 7 p.m., till Nov. 11. New serigraphs by **Gutman and Lubin.** Serigraphs, lithographs and etchings at old prices.
Mexican sculpture by **Sergio Bustamante.** Open daily, 8 a.m. — 7 p.m., incl. Friday and Saturday till 3 p.m.

Israel Theatres

The Cameri Theatre
MONSIEUR GOES HUNTING — Sat. eve. Oct. 21, last performance
WHAT DO WE DO WITH JENNIE? — Haifa Auditorium, Sat. eve., Oct. 21, 28
UNCLE VANYA — Oct. 28, Nov. 1
RUBBER MERCHANTS — Tzavta, T.A. — Oct. 24, 25

Habima
WINTER FUNERAL — Large Hall, 8.30 p.m. — Tomorrow, Oct. 21, 23, 24, 30
HOMEWARD BOUND — Small Hall, 8.30 p.m. — Tomorrow, Oct. 21, 23, 24, 26, 30, 31

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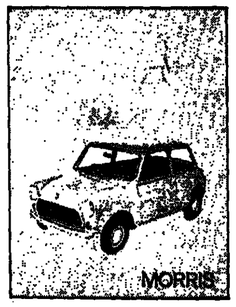

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Scene from Habimah's original 'The Dybbuk,' which was to become one of stage's most famous productions.

Lyna Rovina as Leah, and Evgeny Vakhtangof, who was too ill to attend the opening night of 'The Dybbuk.'

Jubilance at company's first performance, in October 1918. (Below) Some of the founding members of Habimah.

a meeting was called, at which he delivered an impassioned speech about the nobility of the Hebrew language and of the culture behind it, and the subsidy was restored. The order to that effect included an opinion on the subject written by the People's Commissar for Workers' and Peasants' Control, a little known official named Joseph Stalin.

Evening of Beginnings was followed by a more ambitious production, *The Eternal Jew* by the American Yiddish writer David Pinsky, with Hanna Rovina in the memorable part of the Mother of Messiah. Then came *The Dybbuk*.

HABIMAH'S production of *The Dybbuk* is one of the most famous in the entire history of world theatre. It was performed all over the Western world and was praised by the greatest critics of the period. It is still the subject of learned dissertations wherever theatre is studied. Habimah's fame all over the world is based primarily on that one production 56 years ago.

S. An-Ski, a folklorist turned playwright, originally offered his play to Stanislavsky, who found it unsuitable for his theatre but recommended it to Habimah. The translation was done by Bialik, and the staging was taken over by Stanislavsky's favourite pupil, Evgeny Vakhtangof, an Armenian by birth and one of the authentic geniuses the theatre has produced. Only 38 when he undertook the task, Vakhtangof was already a dying man; he worked on the production for over a year, between long stays in hospital fighting cancer. He was too ill to attend the opening night, January 31, 1922, and he died soon after.

It is generally agreed by historians of the theatre that *The Dybbuk* as then presented by Habimah was more Vakhtangof's creation than An-Ski's. The director cut the overlong play by about a third, and most of the second act — with the celebrated beggars' dance at the wedding — was invented by him. So was the entire concept of Leah, the tragic bride (played, of course, by Rovina, her most famous role in 60 years), the embodiment of all the idealized purity and nobility of young Jewish womanhood.

THE IMPACT was tremendous. The Moscow press published pages upon pages of laudatory articles, all of art-conscious Moscow was in a state of excitement. Vakhtangof was hailed as the genius of his generation, and Habimah was called the theatrical miracle of the era.

Similar reactions awaited Habimah abroad, when in 1926 the company started on its long world tour. In the Jewish communities of Eastern Europe, Habimah was received as a sure sign of the coming of a secular Messiah, the reawakening of the original Jewish creative spirit.

Among non-Jews in Western Europe, the impact of the company's artistry was enhanced by the exoticism of the language. The greatest triumph was in Berlin, then one of the two capitals of world theatre (the other being, of course, Stanislavsky's Moscow), despite the ominous clouds gathering on Germany's political horizon.

The world tour was merely an excuse for Habimah's leaving Russia, where the hardening of official attitudes did not bode well for the future of Hebrew theatre; the members of the company never intended returning to the land of their birth, and they didn't. Ahead of them lay years of wandering, from capital to capital, from triumph to triumph. Until they reached the U.S. and met with disastrous failure, which resulted in a painful split. One group led by Zemach remained there, the rest returned to Europe and more wandering.

IN 1928, having already entered a period of artistic stagnation, Habimah finally came to Palestine. The company was greeted at Jaffa harbour by almost the entire Jewish population of the country. But it was only a limited stay. The small Jewish community was too poor to support Habimah, the horizons of a small, provincial country in the Middle East were too confining for a theatre company which had been the toast of Berlin, Vienna, London.

Habimah left, after a year and a half, to embark on another world tour, which lasted about three years and brought considerably less success than the first one; the novelty had worn off, and none of the company's new productions came near the originality and excellence of *The Dybbuk*.

In 1932, tired from years of wandering, unsure of its aims and its future, Habimah came here to settle. There were only 200,000 Jews in Palestine at the time, most of them poor, many of them unemployed, and there were already two Hebrew theatres functioning in the country — Moshe Halevy's Ohel, now defunct, and the short-lived TAI (Teatron Eretz Yisrael) led by Menahem Gnessin.

Habimah had finally come home. Not in the splendour Nahum Zemach had envisioned, but to start on an uphill, crisis-ridden road.

TODAY, almost half a century later, Habimah has the official status of Israel's national theatre, and it stands at the centre of the nation's theatrical establishment. Its building does not rise in splendor on Mount Scopus, but stands on a spacious square, the Habimah Square in the centre of Tel Aviv, a city which barely existed when Nahum Zemach had his vision. It is one of the city's landmarks, a glass-enclosed rotunda, shining at night like a huge lantern.

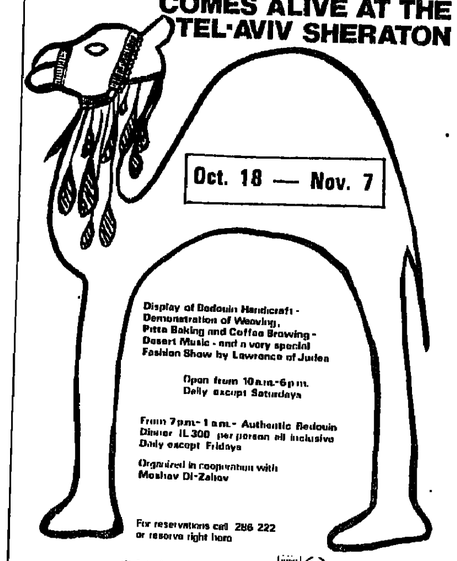
The child prodigy of the 1920s is, at 60, a repertory theatre producing its annual quota of shows on three stages, usually to full houses. Some of the shows are big hits, some sad failures. But most of them are routine, none approximates the sensation of *The Dybbuk* or the Messianic impact of *The Eternal Jew*.

As the country's National Theatre — a status which carries with it subsidies exceeding the total received by all other subsidized theatres — Habimah finds it difficult to live up to the expectations of the enlightened public and the critics, both in the quality of performances and the choice of repertory. Over the years, the company has been criticised for occasionally presenting plays which belonged by right to the commercial theatre, and for not doing enough to develop native playwriting, a task at which the Haifa Theatre has had considerable success.

Habimah's 60th year, however, started with great expectations; no less than 6 original plays have been announced for the 1978/9 season, and the season opened this week simultaneously, and significantly, with two of them, Yehoshua Sobol's *Going Home* and Hanoch Levin's *Winter Funeral*. □

هكذا من الأصل

THE DESERT OF THE BEDOUIN COMES ALIVE AT THE TEL-AVIV SHERATON



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(Millman)

Preparing for childbirth

SHOSHANA LESSER goes to an exercise course for pregnant women, and finds herself initiated into the sisterhood of the mothers-to-be.

I'M NOT REALLY concentrating on exercises. All I can think is how comforting it is to sit in a room with nine other pregnant women. The only one present with the waistline the rest of us had almost forgotten is the physiotherapist. And of course she doesn't count.

Then there is the question of "relative bulge." Judging by the veiled exchange of glances, I'm not the only one who has smugly decided that compared to the others she isn't *that* enormous.

Ostensibly, we're registered for this 10-week course to prepare ourselves physically for giving birth. Each week our list of breathing techniques and muscle strengthening exercises gets longer. But perhaps more important, we have begun to knit together in a kind of sisterhood of sympathy.

After the evening class we linger outside the Kupat Holim premises and ask each other all the questions we're not inclined to put to our doctors. Such complaints as "stretchy feelings when you walk" are so much easier to describe to friends than to overworked professionals.

Our weird assortment of gym outfits are another favourite topic. The woman wearing that leotard of infinite elasticity looks something like a dolphin. I can laugh. Some well-wisher asks whether I didn't take my husband's shorts out of the cupboard by mistake.

WITH 15 years' experience behind her, instructress Talma Ben-Shalom is well aware of the group-dynamics of the course. "I put the stress more on psychology than on physiology," she says. "Most of the women who come here are scared stiff of giving birth."

Talma's aim is to train women to approach labour with a sense of being prepared and informed, so that they can appreciate the experience of giving birth.

The first group of exercises taught are to strengthen the muscles under strain during pregnancy and labour (such as back, stomach and pelvic floor muscles). Then there are various breathing techniques meant to alleviate labour pains and — just as important — to distract attention. We might get odd looks from the nurses, but singing two verses of a favourite song while tapping the rhythm is said to be helpful when the contraction reaches its height.

The general relaxation exercises enable the body to gather strength between spasms of pain during labour. (They also enable us to take surreptitious naps during our classes.)

In order to facilitate the actual delivery, Talma also teaches the necessary art of contracting some muscles while relaxing others.

MOST EXPECT the course to provide a recipe for painless childbirth, but this is not what Talma has in mind. Admittedly, her method (a modification of "LaMaze") trains a woman to relax so that she does not exert unnecessary pressure on her womb and cause herself extra pain. However, the main idea is that a woman learn to control her behaviour during childbirth so that she can look back on the experience later without feeling bitter or embarrassed.

This is why knowledge plays an important role in the course. The more you know, the less fearful your attitude is likely to be.

So after eradicating "the terrible number of superstitions about pregnancy," Talma explains the gradual development of the foetus, the process of labour and delivery, and the care of the newborn. Learning the facts includes a visit to Kaplan Hospital's maternity ward "so that the girls realize it is a far cry from the tense, film-set operating theatre they usually visualize."

But the course is not only for women having their first child. Some mothers have taken the course years before and return to re-learn the techniques. Others — after particularly unpleasant childbirth experiences — find the course gives them a self-confidence boost for the next time.

MOST of those who report back to Talma after giving birth say they used some of the breathing techniques and that "it wasn't as bad as I'd expected." All say they would have been much more uncomfortable had they not known what was happening to them. In most cases, notes Talma, the delivery was shorter than normal because the women had learned to "push" in the right direction. Most of the women found childbirth had been a very satisfying experience.

Such comments suggest why Talma regards her job as a public mission. She's adamant that courses like hers be provided by the state (rather than by private sick funds) and be available in all parts of the country. (A Health Ministry spokesman claims that the Ministry is in fact working to this end.)

"Regrettably," she adds, "those who attend the courses are invariably from the better-informed sectors of the population; I hardly have anyone without a *bagrut*. Most hear about the course through their friends — and not their doctors."

In Talma's course husbands are only invited for one session but are expected to keep up with the lessons via their wives, so that they can be helpful during labour. One of the main lessons Talma drums into them is when not to send their wives to hospital. As for the muscle exercises — it's nice, but not essential, to have your husband practising with you, says Talma.

And in the meantime, our husbands seem quite happy to sit back and supervise.□

هكذا من الأصل

THE JERUSALEM POST 30 YEARS AGO

The Egyptians paid a heavy price for breaking the truce and trying to cut off the Israeli settlements in the Negev. In a series of lightning and devastating moves, Israeli forces in the South smashed a way through for convoys going to the settlements. The Security Council ordered an immediate truce. During the week a new figure emerged on the scene — Dr. Ralph Bunche, successor to Count Bernadotte.

The Jerusalem Post was known as the Palestine Post until 15 April, 1950.

Jerusalem, October 16 — 22.

THE PALESTINE POST

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

EDITORIAL

Wednesday, October 20, 1948
Tishri 17, 5709. Zilhaj 17 1367

Egypt in the Negev

THE Security Council is anxious that there should be no fighting. Israel wants peace. And there is a vast difference between these two objects. In its desire for peace Israel has offered to negotiate with the Arabs. The offer has been spurned. And the truce, designed by the Security Council to put a stop to the fighting, has not been effective. Its conditions have been broken time and time again by the Arabs, in connection with the water supply to Jerusalem, with the passage of traffic to Jerusalem, with Jewish access to the Holy Places, with convoys to the Hadassah and University area in Jerusalem, with food convoys to the Negev settlements, with the lines as they existed on the truce's beginning in Jerusalem, in the south and elsewhere. The truce has been at fault not only because of a series of Arab aggressions, but also because of the United Nations' own method of supervision. The major part of the Observers' weight has been concentrated on the small area of Israel, the minor part has been thinly spread over the vast territories of the Arabs, and now Dr. Bunche complains that many of the Arab airfields drawn to his attention by Israel are not even marked on his maps. If there is any complaint here it should be Israel's, at the ignorance of the Observer team's intelligence service.

After waiting in vain for weeks and months for effective steps by the Mediator and his successor to secure compliance with the terms of truce, Israel finally, before the winter rains made it impossible, took on itself the provisioning of the Negev settlements. Dr. Bunche says Israel should have waited. For how long? Until the Egyptians permitted the Israel land convoys to get through, answers Dr. Bunche, and he adds that he is in a position to say that they would have permitted the convoys to move.

Israel smashes Egyptian forces

REHOVOT, Monday, October 18. — The Egyptian Majdal-Falujjah front in Southern Palestine was smashed during the weekend fighting, and the two flanks of the line were tonight encircled by Israel troops. Gaza was tonight under fire from Israel guns, and Jewish forces were at some points five miles north-east of the capital of the Mufti's "Palestine Government". The Israel southward push created two Egyptian pockets.

Iraq Suweidan was encircled after the cutting of the Majdal-Hebron road east of Iraq Suweidan, and the link with Beit Jibrin and Falujjah was reported by air patrols to be aflame.

The Israel drive also opened a road to the 25 outpost Jewish settlements scattered in the Negev, and winter supplies are now being brought through. Two hills near Negba, as well as Kaukaba and Beit Tina, astride the inland highway to the Negev were in Jewish hands.

Israel planes repeatedly pounded Gaza, Majdal, Falujjah, Rafah, Beersheba, and the airfield at El Arish. Enemy air activity has diminished, probably as the result of the effective bombing of their air bases. Israel's young air force continued to dominate the skies. There were no alerts in Southern Israel today.

Yesterday, however, there were several air clashes over the Negev but without results.

Late reports from the Negev tonight indicated that an Egyptian battalion had been routed and its equipment and transport destroyed. Fourteen Bren-carriers, a Vickers machine-gun, six pounder field guns, anti-aircraft guns and mortars fell into Jewish hands.

Convoys move South along highway

REHOVOT, Wednesday October 20. — Israel's Southern and Negev Armies established contact yesterday after the capture of an Egyptian stronghold at Huleikat, midway between Negba and Dorot. The capture of this strongly held Egyptian position after a ding-dong battle gave Israel control of a road to the Negev parallel to the coastal highway.

An Army spokesman tonight confirmed the capture of Huleikat, as well as Beit Tina and Kaukaba astride the road and Hill 113. Convoys have rolled down the road in the past two days.

It was also stated that El Arish, Gaza, Majdal, Falujja, Beersheba and Beit Jibrin were repeatedly bombed from the air today.

An Egyptian attempt to supply their trapped coastal pocket from the sea was thwarted by an Israel warship yesterday. The Jewish vessel's anti-aircraft guns brought down one enemy Spitfire protecting the supply boat and then poured fire into the enemy craft. The enemy was prevented from landing its cargo. Severe damage was caused to the Egyptian ship by direct hits.

The fight for Huleikat was particularly fierce and positions changed hands several times. The base and surrounding strongholds fell to Israel after a seven-hour battle.

There was some hand-to-hand fighting, and some soldiers report they were bitten by Egyptians. A company of Saudi-Arabians were among the defenders of Huleikat, together with Sudanese and Egyptians.

There was an air-raid alert in Cairo last night.

Dr. Ralph Bunche

Security Council orders a truce

PARIS, Tuesday, October 19 — The Security Council has ordered the Jews and Arabs to stop the fighting in the Negev immediately. Called into emergency session at the request of the Acting Mediator, Dr. Ralph Bunche, the Council after a two-hour debate, did not hold either side responsible for the new and biggest flare-up since the second truce began, but insisted that fighting must cease forth-with.

It also decided by nine votes to zero, with Russia and the Ukraine abstaining —

(1) both sides be asked to retreat to the lines they held before the fighting started last Thursday;

(2) both sides undertake negotiations — either through UN intermediary or direct — on outstanding problems affecting the Negev;

(3) UN Observers be stationed throughout the Negev.

"An indispensible condition to the restoration of the situation is an immediate and effective ceasefire," the chairman, U.S. Senator Warren Austin declared in supporting Dr. Bunche's plea.

The outstanding points which Jews and Arabs have been asked to discuss include Dr. Bunche's proposed conditions for future negotiations between the Jews and Egyptians in Southern Palestine, including such problems as returning displaced Arabs to their land; the harvesting of crops; and the evacuation of Jewish settlements held by the Egyptians.

These points were originally part of the resolution, but the Council accepted a Syrian amendment, proposed by Fares el Khoury, who objected to the inclusion of the passage "...evacuation of Jewish settlements by Egyptians."

Prior to adjourning, without fixing a date for the next debate on Palestine, the Council also unanimously accepted a joint British-Chinese resolution calling upon both sides to "respect the truce throughout Palestine; to offer better protection to UN Observers; and to make every effort to bring to justice those who assault UN representatives."

Cabinet orders cease-fire

HA'KIRYA, October 20. — In accordance with the Security Council's resolution, the Israel forces in the Negev have been ordered to cease fire. They are to remain in the positions now held by them pending discussions which are expected to arise out of the Security Council's proposals affecting general problems in the Negev.

The decision to conform to the cease fire order was made after a long discussion by the Cabinet and its military advisers. The situation in the Negev was reviewed and accepted as highly satisfactory, and the political situation as outlined in a full report from Mr. Shertok was also regarded as encouraging.

Israelis had a bank 46 years before there was an Israel.

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LE-ISRAEL B.M.

Hypocrisy at State

A BIOGRAPHY of John Foster Dulles, Allen Dulles and Eleanor Dulles is necessarily unbalanced. For who was Eleanor? For some admittedly important years she headed the Berlin desk at the State Department, holding the rank of minister. But it was an anonymous position, in no way comparable to that of her brothers, John Foster, who was Secretary of State from 1953 to 1959, and Allen, who directed the Central Intelligence Agency between 1953 and 1961. In fact, Mosley's book is primarily about John Foster and secondarily about Allen. Eleanor, still alive and in her eighties, appears mainly as the author's major source of information.

But it is an interesting, if depressing, family history. Sired by a Presbyterian minister, Allen and John Foster went from Ivy League schools to prestigious law practices to State Department posts. Allen eventually shifted to the OSS and, later, the CIA, while John Foster, a long-time Republican foreign affairs expert, became Secretary of State under Eisenhower. Leaving Ike to his golf game, the two brothers, but primarily John Foster, took charge of the Free World's defences during the Cold War.

Allen, at least, gave the West some satisfaction, notably with the overthrow of Mossadeq in Iran, the U-2 flights over Russia, and the West-East tunnel under Berlin. His brother's performance was less edifying. John Foster entered the international arena with the message, "We shall roll back communism," and invented the word "brinksmanship." However, when it came to the crunch in Eastern Europe in 1953 and again in 1956, he was among the most craven and uninspired of statesmen.

Reading this book, I was reminded, perhaps somewhat unfairly, of the Borgias. Though a rather hard woman, Eleanor should not be compared with Lucrezia; she was basically humane and civilized, and her marriage to a rather paranoid Jew against all convention, marked her out as highly principled. But without a doubt Machiavelli, who idolized Cesare Borgia, would have appreciated John Foster. And Allen, his amiability and charm notwithstanding, was no humanist either. He may not have

John Foster Dulles with Churchill and Eden, in London in 1954.

DULLES by Leonard Mosley. London, Hodder and Stoughton. 530 pp. £7.95.

Benny Morris

personally poisoned Fidel's cigars, but the hand of the Health Alteration Committee — one of the CIA's sections — was never far away. Compared to the Dulles brothers, the Borgias were rather provincial.

But at least the Borgias were no hypocrites: John Foster, in this respect, had few rivals. A pillar of the World Council of Churches, he often cited Jesus and God, always attributing his policies to Ethical Imperatives. He supported Taiwan and South Korea in the 1950s largely because he considered Chiang Kai-shek and Syngham Ree "Christian gentlemen of a very high order." When negotiating the Japanese treaty in 1950, John Foster was asked how he found it possible to cast Japan's atrocities out of mind. Dulles responded: "Jesus teaches us that nothing is unforgivable." So the American negotiator took a tough line against "the xenophobic Australians, the New Zealanders and the British" for attempting to toughen up the treaty's clauses.

Yet such generosity of spirit never affected John Foster's attitude to Nazi Germany during the 1930s. As the head of a law firm which did lucrative business with the Reich, he fought a protracted rear-guard action against his colleagues who wished to sever their German connections.

Eleanor and Allen both condemned John Foster's silence on Nazi atrocities: "They sensed in their brother a chilling capacity to be completely dispassionate," writes Mosley.

Sir Alexander Cadogan, Permanent Under Secretary at the Foreign Office, in 1942 wrote John Foster off as "the woolliest type of useless pontificating American ... heaven help us." But he was not perceptive. Behind the high-minded rhetoric and Presbyterian ethos lay a devious and politically dishonest soul. John Foster, as his colleagues in State were soon to lament, was a most accomplished liar.

Mosley quotes George Kennan about a secret National Security Council session which met in 1950 to discuss admitting Red China to the UN and stopping the American armies at the 38th parallel in Korea. Kennan argued that America should accept the Chinese UN bid and halt MacArthur at the North Korean border; Dulles opposed both stands, and his view eventually prevailed. But for Dulles this wasn't enough. Several days later Kennan discovered that John Foster had leaked his, Kennan's, views to the press in an attempt to publicly blacken him.

This was only one of many such stories. Lucius Battle later said of John Foster: "I regretted having brought him in (to the State Department). He had turned out to be an extremely devious man... and a disaster for the United States."

After participating in important decisions in the last years of the Truman administration in 1952, with Republican victory in the cards, John Foster resigned and swiftly dissociated himself from almost every Democratic policy in which he had a hand.

As Secretary of State under Eisenhower, John Foster was a disaster. He muffed the probable chance presented by the Hungarian Revolution of releasing at least one Eastern European state from Soviet control. At the time, he preferred to stand firm against Britain and France (and Israel) during Suez. In 1954 he successfully alienated the Chinese for 15 years by simply turning his back on Chou-En-lai as the latter proceeded towards him to shake hands.

As Winston Churchill concluded, "Foster Dulles is the only case I know of a bull who carries his china shop with him." James Reston thought him a supreme expert in the art of diplomatic blundering: "He doesn't stumble into booby traps: he digs them to size, studies them carefully, and then jumps."

Allen was a more likable guy, although Kim Philby, British spy and Moscow pensioner, thought him 'bumbling.' But then Philby had an Olympian view of all those he successfully deceived. And Allen did end his career with an enormous and stupid blunder, the Bay of Pigs.

Mosley's assessments of the three Dulles siblings appear to be fair. But while highly readable, his journalistic prose is not always accurate. The Kapp putsch was not aimed at a Communist government (p.52); the Germans were allowed by the Treaty of Versailles to keep a defensive army (p.72); and Commander Crabbe's body was not recovered. □

Rip-off

THE CINEMA OF ERNST LUBITSCH, by Leland A. Poague. London, Thomas Yosseloff. 153 pp. £6.50.

LISTEN TO THIS: "... I tend to emphasize close analyses rather than casual value judgements, detailed scholarship rather than haphazard evaluation..."

We are dealing with the "shop-around-the corner-are-crooks" syndrome. Right in the Preface. And in the Introduction which follows (all by Mr. Poague), the cat slips out of the bag. He is up against Herman G. Weinberg's classic, *The Lubitsch Touch* (E.P. Dutton & Co., New York, 344 pp. $2.45).

The introduction is devoted mainly to running down his rival with phrases like "Weinberg seldom goes beyond the level of assertion ...", "Weinberg's generalizations lead to a rather unedifying though pleasant sort of reportage,"

If you don't count the photographs and bibliographic material culled from other works, there are 61 pages of print.

Now from 1912 to 1928 Lubitsch acted in, wrote, produced or directed some 41 German films. But Mr. Poague decides to ignore them because "... comprehensiveness of the ideal sort would have been impossible... thus I believe that I understand Lubitsch more thoroughly than he has been understood before."

Lubitsch subsequently made 10 silent and 18 sound films in Hollywood. Of all these, only 13 are discussed — with a smattering of phony literary ideas plus dollops of amateur salon psychology. The Poague touch is as heavy handed as the Lubitsch Touch was light. At IL280, the book is a rip-off if ever there was one. Kolbotek take note.

I found this book insufferable for its arrogance, shoddy unsubstantiated opinions and phony "insight."

For those interested in Ernst Lubitsch and his great contribution to the cinema, I warmly recommend Weinberg's book which at least practises what its subject taught — originality and style.□

Wim van Leer

Once over lightly

No matter how widespread thy fame is,
I do not like thee, Kingsley Amis.

NOR WOULD HE like me very much either: American, Jewish, leftover liberal, female. I'm not sure about numbers two and four, but they figure, given the absolute indubitability of one and three. But then, for him, pretty much everything goes into the out-box, from Chaucer through the Cavaliers to even the most ingenious products of Ogden Nash. Unfortunate, too. Surely a bit of, say, George Wither —

Shall I, wasting in despair,
Die, because a woman's fair?
Or make pale my cheeks with care,
'Cause another's rosy are?
Be she fairer than the day,
Or the flowery meads in May!
If she be not so to me,
What care I how fair she be?

— would not go amiss in a volume that includes his near contemporary Thomas Flatman:

How happy a thing were a wedding
And a bedding,
If a man may purchase a wife
For a twelvemonth and a day;

THE NEW OXFORD BOOK OF LIGHT VERSE chosen and edited by Kingsley Amis. Oxford University Press. 347 pp. (including Index of First Lines). £4.25.

Evelyn Strouse

But to live with her all a man's life,
Forever and for aye,
Till she grow as grey as a cat,
Good faith, Mr. Parson, I thank you for that.

LIKE ALL other Oxford anthologies and collections (and dictionaries), *The New Oxford Book of Light Verse* is published with the silver spoon of prestige scooping up the royalties. When it first appeared under Auden's aegis in 1938, it was perhaps less Oxonian in flavour and less Latinate in prosodic exactness, but it was great fun to read. It also had the charm of familiarity, which Amis seduliously eschews, except, surprisingly, in his selections from Lewis Carroll and in a few of the putatively anonymous limericks, some of which I recognized from the sidewalks of New York.

He makes a great brouhaha in his introduction of defining light verse, and is probably more cogent and precise in both definition and introductory example than Auden before him. But although he castigates Auden for having included ballads, blues, lyrics, and folk songs (the last two, presumably, because they are American in origin and foreshadow, God save the mark, cultural egalitarianism), he has himself preserved for posterity several of these verse forms, and not very good ones at that. Another personal stricture that he disobeys is the requirement that light verse be "carefully made," that not only its rhythm but its rhyme be true, as both are not in the quoted extract:

Miss Twye was soaping her breasts in the bath
When she heard behind her a meaning laugh
And to her amazement she discovered
A wicked man in the bathroom cupboard.

This seems to me a pristine example of quatrains scribbled at a bibulous bachelor dinner: the prize goes to the least obnoxious.

MR. AMIS is equally disdainful of failed humour; his exact words are: "Light verse need not be funny, but what no verse can afford to be is unfunny," his reason for excluding Chaucer, Dunbar, and Skelton, and I guess such later practitioners as the unsurpassed (and in my opinion never unfunny) John Donne. Yet either his sense of humour or mine is faulty; how else account for selections like:

There was an old man of Kamchatka,
Who possessed a remarkably fat cur,
His gait and his waddle,
Were held as a model,
To all the fat dogs in Kamchatka.

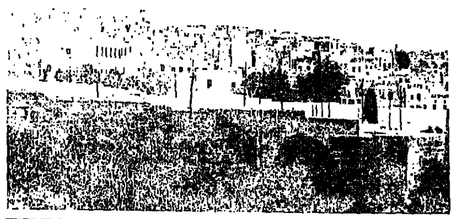
Not only do rhyme and rhythm collapse, but the mysteries of the punctuation, assuredly checked by the editor, are unfathomable.

But in spite of his outspoken and often unreasonable prejudices, in spite of the single female poet given space (the immortal American Phyllis McGinley, more than one of whose poems should have been quoted), and in spite of the 19 or 20 pages devoted to Ted Pauker, Victor Gray, and Amis himself (in effect two faces of one coin, Pauker and Gray being pseudonyms of Robert Constant, Amis' collaborator), there is a deal of pleasure here. The book is short; I wish it had been longer, a statement at once critical and appreciative. Although many of the great versifiers have been omitted, Amis has made his case for the omissions, and it is, after all, his book. The famous and not so famous poets whom he does fancy delight the ear and the tongue; they beg to be read aloud. Not, however, to my dismay, the lone entry by Gerard Manley Hopkins, whom the Table of Contents, in a volume remarkably free of typos, has reohristened Gerald.□

Innocent abroad

ELIAS CANETTI on the sights of Marrakesh sounds like the perfect prototype of an innocent abroad. The author of *Auto-da-Fé*, born in Bulgaria and raised and educated in England, Germany and Austria, is a true European. Hard as he tries, he cannot hide his surprise and bewilderment at the medley of people, voices and ways of life he finds in an ancient Maghreb city.

But there is no condescension or judgment in these sketches — only discretion and faithful description. Two of the longer pieces in the book describe Canetti's visit to the city's Jewish quarter (the Mellah) and his encounter with the Dahan family. A Jew himself, the author is amazed by the heterogeneity of the Jews of the Mellah: "There were faces that in other clothing I would have taken for Arab. There were luminous old Rembrandt Jews. There were Catholic priests of wily quietness and humility. There were Wandering Jews whose restlessness was written in every lineament. There were Frenchmen. There were Spaniards. There were ruddy-complexioned Russians. There was one you felt like hailing as the patriarch, Abraham; he was haughtily addressing Napoleon, and a hot-tempered know-all who like Goebbels was trying to butt



THE VOICES OF MARRAKESH: A Record of a Visit by Elias Canetti. London, Marion Boyars. 103 pp. £3.95.

ARABIAN TIME MACHINE: Self-Portrait of an Oil State by Helga Graham. Translated by J. A. Underwood. Illustrated. London, Heinemann. 338 pp. £7.50.

Nissim Rejwan

in. I thought of the transmigration of souls. Perhaps, I wondered, every human soul has to be a Jew once, and here they all are: none remembers what he was before, and even when this is so clearly revealed in his features that I, a foreigner, can recognize it, every one of these people still firmly believes he stands in direct line of descent from the people of the Bible."

There are other memorable scenes. In the *souk*, trying to find out how bargaining worked, Canetti finds that the first and final prices are equal riddles, since "no one knows in advance what it will be, not even the merchant, because in any case there are many prices." There is a price for each customer, day of the week and time of the day. Above all, the bargaining process is a miniature eternity, a ritual and a science: "You can be dignified or eloquent, but you will do best to be both. Dignity is employed by both parties to show that they do not attach too much importance to either sale or purchase. Eloquence serves to soften the opponent's resolution...You must try everything before you surrender...Every trick is admissible, any slackening of attention inconceivable."

IT IS A LONG way from the leisurely, old-world atmosphere of Canetti's Marrakesh to the hub-bub of Helga Graham's *Arabian Time Machine*. Situated at the other end of the Arab world, on the Persian Gulf, the State of Qatar has a population of 100,000 and a capital city, Doha, which houses them all. Qatar also has a crude oil output of 178 million bbls. per year. The country has few old-world charms, as none but nomadic tribes roamed this desolate land in antiquity. For several thousand years life continued at the same desert pace until suddenly oil was discovered, less than four decades ago.

Ms. Graham, a journalist and graduate in political science, went to Qatar to study the impact of the oil revolution on yesterday's bedouin. She finds that to understand this impact "requires not simply a grand totalling of all the air conditioners, roundabouts and roses, but a leap of the imagination."

For the people of Qatar, their sudden wealth is a Garden of Eden. Once the oil reserves are sapped, expulsion is certain. The bedouin's choice, as the author sees it, is either to enjoy the prosperity while it lasts, or to work at preparing his future condition. It is a question of whether to return — around the year 2000— to a bedouin way of life or else use the present oil money to develop an economic framework for a future without oil.

But development is never a simple process: the author evokes immense complexities by letting a group of carefully chosen Qataris tell their own version of the encounter with wealth and modernity and the many ways in which they try to cope with the avalanche. Where adaptation to the world of technology took centuries in the West, Qatar and other Gulf states have only had a decade or two to adjust.

Dr. Graham, who has set out to tell the story of how a traditional society is coping in such circumstances, has written a readable and fairly authentic account.□

Guilt pardoned

LOVE AND SEX: A Modern Jewish Perspective by Robert Gordis. New York, Farrar, Straus. 290 pp., $8.95.

Geoffrey Wigoder

ON MANY ISSUES the rabbis of old had remarkably sound sense. If they could have started from scratch, they might well have come up with a liberal sex code. But they were bound to ancient codes based on the principle of female inferiority.

Rabbi Gordis is a distinguished American rabbi, scholar and theologian who teaches at the Conservative Jewish Theological Seminary in New York. He is eminently suited to present a "modern Jewish perspective" as his feet are well planted in both Jewish and general culture.

The first part of his book analyses the "new morality" (which, he says is really the old morality expressed with less hypocrisy) and the Christian attitude to sex. Classical Christianity saw marriage as a concession to lower nature and outlawed divorce. Whether this reflected Jesus' and Paul's hang-ups or the attitudes of later ascetics, Christians today are still haunted by the sense of sex as inherently evil. As Gordis notes, many who have lost the sense of sin have not been able to throw off the sense of guilt.

Certainly from a contemporary viewpoint, traditional Judaism has the edge over traditional Christianity (making nonsense out of talk of a single Judeo-Christian ethic). Birth control, still not countenanced by the Catholic Church, has a clear Talmudic warrant. The rabbis regulated its application but did not rule it out on principle.

If Maimonides took a more stringent view than his predecessors, he did so on pragmatic grounds; in the desperate struggle for the survival of medieval Jewry, the needs of the group took precedence over the individual's. Indeed, Jewish attitudes must often be seen in such practical lights.

Although they condemned it, the medieval rabbis recognized extra-marital sex as a fact of life. The family was the ideal unit, but the rabbis were realists. Gordis stresses the distinction between codified and customary law; the latter enabled the rabbis to move forward and take steps to improve the status of women. Biblical law prescribed death for the adulteress and codified law ruled that female adultery ends a marriage. However customary law cited Hosea (assuming his descriptions of marital problems were literal and not figurative) to rule that marital ties after adultery were not only still legal but praiseworthy. Gordis looks on the modern condition in the same spirit, stating that what matters in Jewish tradition is not where it stands but where it moves.

The rabbis unashamedly enjoyed sex. Some of them were ahead of their time in insisting that married women had rights not only to sex but to sexual fulfilment. The normative view was that sexual activity was a good in itself, quite apart from its role in procreation.

ON THIS basis, Rabbi Gordis constructs a sexual ethic for contemporary Jews. Based on the equality of man and woman, it holds that sex is not a sin, marriage is not a prison and divorce is not a crime. And yet the family is still the bridge between individual and society.

But not all Gordis' premises will be acceptable to everyone. To stipulate that "marriage is an act of holiness, involving man, woman and God" implies a concept that is far from universal. And the attempt to deal with homosexuality will be unsatisfactory to many.

The Bible prescribed death for pederasts and rabbinical law harshly condemned them — although it paid little attention to the problem on the grounds that "Jews are not suspected of homosexuality or buggery."

But today, Jews play a prominent role in gay activism and Gordis feels they should not be discriminated against or harrassed. But he characterises homosexuality as an illness, under no circumstances an acceptable alternative lifestyle. This may be as far forward as he can move within a Jewish framework but it will leave the Jewish perspective out of step in some circles.

In general, however, Gordis makes a brave and intelligent effort to combine the best elements in the old code and the new pattern. □

The reprieved

THIS REMARKABLE book, *Kaiserhof Strasse 18* (by Valentin Senger, Luchterhand Verlag, DM22), just published in West Germany, is the story of one Jewish family which managed to survive the Holocaust.

Not only is it a story of personal bravery and resource, but also, revealingly, an indictment of a more recent form of discrimination in West Germany: that against Communists — even ex-Communists.

Valentin Senger is a 60-year-old journalist whose parents carried on an elaborate and perilous charade throughout the Nazi era to convince the authorities that they were of pure "Aryan" stock.

Most of the family survived but Valentin, who was a Communist for some time after the war, was never officially forgiven for his leftward leanings and remains stateless to this day.

The family was of Russian origin and because of this Senger did not have an automatic right to citizenship of the Federal Republic. His various

Walter Ellis

applications were turned down on the grounds of his Communist past.

In 1970, he was officially advised that he should apply once more, but he had by then grown tired of fighting battles and preferred the quiet life in his native Frankfurt, where he made a living writing articles and plays.

THE STORY of *Kaiserhof Strasse 18* begins in Russia at the time of the abortive revolution of 1905. Moisse Rabisanovitch, a young metal worker, had thrown in his lot with the Bolsheviks and fled to Berlin with his wife, Olga, when the revolution was crushed.

He remained a Communist activist for some years but then changed his name to Jakob Senger and moved to Frankfurt, having taken care to cover as many traces as possible of his former life. Valentin was born in 1918.

The elder Senger lived in constant dread of being revealed as a former revolutionary and it was ironical, therefore, that the family eventually became suspect not for political reasons but because of its Jewishness.

The unforeseen was, nevertheless, guarded against, and the cover which Senger had provided was to protect the family against anti-Semitism for 12 long years, up until 1945.

This was doubly fortunate because there were several neighbours of the family who either knew or suspected that the Sengers were Jewish. Valentin even remembers being denounced as a Jew by his classmates at school. But no one informed the Gestapo and rumours do not seem to have reached the street's most fervent Nazis.

OTHERS WHO knew the Sengers' secret also kept quiet. Young Valentin's girlfriends, a local policeman, the family doctor and Jakob's employer were all aware of the truth and held back from betraying them.

Those who would have handed the family over to play their part in the "final solution" were taken in by the parents' guile, and especially that of the mother, Olga, who even worked out a detailed family tree to show that they were ethnic Germans from the eastern Volga region.

This ruse paid off. Valentin's teacher at school was a true Nazi and sought to instruct his pupils in the validity of Hitler's racial theories. The absurdity of these theories was triumphantly demonstrated, however, when, having examined Valentin's head with mathematical precision, he pronounced him "pure Aryan through and through."

Valentin himself once risked exposure when he tore up anti-Jewish literature in front of his class. Amazingly, no one thought it significant and the family breathed freely again.

In 1944, Valentin and his brother Alex were drafted into the army. Alex was killed in the last days of the war but Valentin managed to desert and survived as a refugee in the East until peace came in May 1945.

After the war, Valentin lived in the Russian-occupied zone of Germany and worked for a time in the East Berlin Communist press office.

In 1959, he rejected Communism and returned to Frankfurt, only to discover that he was an unwelcome arrival. He fought a legal battle which lasted for four years, but his request for citizenship was turned down over and over again, despite the fact that he had been born in Germany and had lived there almost his entire life. In the end, he just gave up.□

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Flight from fear

FEW AMERICAN-JEWISH writers have focussed on the experience of the immigrant prior to his arrival in the promised land. For most, the *shtetl* and the old country have served as a normative emblem of Jewish life, to be displayed as a contrast to the increasing secularization and Americanization besetting the Jews in these United States. With the exception of Henry Roth's magnificent novel *Call It Sleep*, the old country and *shtetl* are sentimentalized; they appear as a fairy-land where fulfilment follows swiftly upon wish and Jewish life is whole and complete. Perhaps the American experience has been too overwhelming, too remarkable, for the American-Jewish writer to bother with his people's long sojourn in Europe.

Now that the Holocaust has hit the big time as a literary subject, the recent European past is being examined in books like Susan Fromberg Schaeffer's *Anya*, which details family life in the 1930s in Eastern Europe. Certainly part of the popularity of Isaac Bashevis Singer is due to his willingness to explore the old country experience in all its multifariousness and ambiguities. As a Yiddish writer, he has access to a world which is denied to most American-Jewish writers.

Even when American-Jewish writers tinge their English with Yiddish nuances, as do Malamud and Henry Roth, their accent is still that of the lower East side of New York. They speak of the world of their fathers in English and they write for Jews to whom Yiddish is an unbreakable code; or, to vary the figure, it is only a spice added to the main American course.

Peter Martin, by contrast, has tried to let the Yiddish world of the Pale of Settlement speak through his prose which is drenched in the values of Sholem Aleichem's kingdom. For this achievement alone Martin's book deserves to be placed with Charles Reznikoff's *Family Chronicle* and J. Singer's *Brothers Ashkenazi*.

In *The Landsmen* Martin confronts the Russian Jewish experience. He presents us with a serious, complex, historical novel of that world that tries to account for the waves of immigration that brought the Jews to these shores. He lets his characters tell the story of the village they live in and ultimately are forced to abandon: it is as the title declares the story of the *lanzmen* (here made into English as Landsmen) of the town of Golinsk, not far from Minsk, in White Russia.

THE LANDSMEN by Peter Martin, afterword by Wallace Markfield. Final volume in the series Lost American Fiction edited by Matthew J. Bruccoli. Carbondale and Edwardsville, Illinois, Southern Illinois University Press. London and Amsterdam, Feffer & Simons. 379 pp. $8.95.

Murray Baumgarten

Echoing Joycean stream-of-consciousness, utilizing some of Dos Passos', newsreel techniques, rooted in Sholem Aleichem's sense of the Jew as story-teller and congregation, this novel raises the question of meaning. What, in short, was life like in Golinsk in the late nineteenth century? As these Jews, "plain-talkers and long-winded," tell their story, we discover a caste society where the Squire rules and, by his mercy, allows the Jews to live. They are tolerated only as long as they are willing to furnish soldiers for the army and provide daughters for his whorehouses and private pleasure. It is a world where those who escape these alternatives must be ugly, crippled or maimed by their parents — and lucky. Theirs is a society living with constant fear that at any moment becomes real terror.

In these conditions, that vaunted Jewish family life of the *shtetl* sentimentalizers becomes a fairy-tale indeed. We have here a town of orphans, cripples, widows and widowers, of boys sent to the army at eleven and twelve, of girls turned into whores and then abandoned, and a servile, scraping way of life.

The synagogue is the town-meeting-hall, which serves not only to rally the spirits of these downtrodden wretches but as a place in which to discuss whom and how to bribe, an arena for the hatching of schemes and witty stratagems which will enable the Jews to hang on to... well, it's not really a living or a way of life but it's all these Golinskers have. The catastrophic possibilities that are held at bay by laughter in Sholem Aleichem's stories, by a shrug of the shoulders, are given here the full impact of Jewish history.

Martin's novel is a testing of the possibilities available to the Jews of Eastern Europe. It is as if he knew that Amos Oz some 30 years later would point out that the difference between the modern culture of the Jews of Israel and that of Eastern Europe comes down finally to this: that the latter had no army and Israel has a fine one. In other words, in Israel, Jews have the right of national self-determination; theirs is the power to be themselves, to live as Jews. In Golinsk, the power was the Squire's and Russia's.

PETER MARTIN wrote for radio and TV. He did some of the best of the Kraft Theatre and Philco Playhouse scripts, and developed the Perry Mason series for TV, though he died before actual production began.

In 1962, he published this novel, now reprinted as part of the lost American fiction series. He published a second novel, *The Building*, as part of what was intended to be a trilogy. The stuff of the novels was imbibed from his parents while he was growing up in Brooklyn and which he then reinforced with diligent and scholarly research. In the projected trilogy, Martin was searching for the roots of the Holocaust in the culture of Russia, very much the kind of thing Amos Oz probed in *Ad Movet*, his novel of the crusades.

The hero of *The Landsmen* is not one of those people who use, in Sholem Aleichem's way, language as a crystallization of value and a deferral of action. *Mottel*, the landsman, is a *meshumad*, a sceptic and a free-thinker, who lives in the Christian part of town. As the novel wheels inexorably to its conclusion, Mottel appears as an active revolutionary, willing to kill the Russians who grind and crush the Jews. But this side of Mottel is part of his mystery. To the other landsmen, who call him *in absentia* to the Torah reading on the High Holidays to remind themselves of his presence, he is someone to be distrusted but used as a conduit in times of great need.

Nevertheless, he emerges by the end of the novel as a nationalist, killing to allow the Jews to escape from Golinsk — an act expressly forbidden by the Squire and the Russian government — so that they can recover the most elemental human rights denied them by the Czar.

Mottel thus makes possible the great escape to America; he becomes an image of the possibilities of action, functioning as a hero for the younger Golinskers en route to America.

Thus, in this novel, we move from the world of Sholem Aleichem to that of Isaac Babel and the heroic possibilities of Benya Krik, the Jewish King of Odessa. Ultimately, this trajectory of the novel is incomplete — it is only a prelude to the Zionist self-determination at the heart of the literature of modern Israel.□

Paperback briefs

Mistress of Darkness by Christopher Nicole (Signet, $1.95) is quite simply pornography. This long, dull, pot-boiler recounts how the beautiful raven-haired Ghislene, brought up as a genteel white woman in 18th century London, is brutally abducted when her "thimbleful of African blood," and the fact that she was born a Caribbean slave, are revealed. En route she is raped, debased and beaten by the verminous ship's crew. Once back in Hispaniola continued bestiality and debasement turn her into a bitch-in-heat (which should satisfy the sadists), hungering after big gleaming black bucks and their matching genitalia — all of this set against a backdrop of political upheaval and black renaissance. Thumbs down all the way.

Arabesque by Theresa De Kerpely (Signet, 310pp. $1.95) is the quintessence of the sophisticated romantic novel. Intelligently written and plotted, this tale of love and ruin takes place in Middle Europe between the wars. Joanna Crest is the young wife of a self-destructive English career diplomat whose drunken diatribes against the Queen mark him for the foreign service no-mans-land. Shifting from capital to capital we view the jaded lives of Rumanian and Hungarian aristocracy — sycophants suckling at the breast of power. Our lives and minds touch theirs as we drink the brew of pre-war Bucharest, Budapest and the forests of Transylvania.

Sun Child by Angela Huth (Fontana, 75p.) is the story of a marriage's collapse, told from the child's point of view. Emily Harris, aged nine, knows that her world of afternoon teas, home baked pies and fresh cut flowers is falling apart. Her mother falls in love with a stranger — an intruder who promises nothing and delivers even less. Her father, dispassionate and gentle at first, grows indifferent and violent. Emily fights for her family with the few tools at her disposal. An unhappy story, compassionately told.□

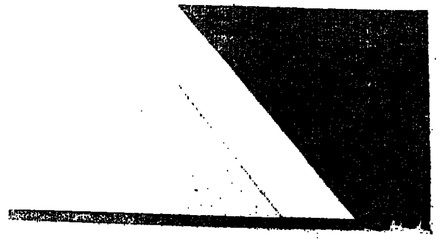
Lynn Sharon

The new Neustein

JOSHUA NEUSTEIN has taken a step backwards in his new show, at least in art history terms, but a very pleasant step it is. Instead of his familiar torn-paper monochrome friezes, Neustein presents painterly constructions made up of shaped canvases and pieces of painted and unpainted lumber; and canvases that have been cleverly allowed to flow beyond the stretcher (this latter venerable instrument has now been dignified here with the preposterous new name, "support system").

While the new Neusteins hark back to the constructivist-minimalist "Art of The Real" of the U.S. of the fifties and sixties, they also reflect what has been going on here recently. Though none of them actually "lift" things from each other, there has existed, for some time now, a cross-fertilization of ideas between Neustein, Pinhas Cohen-Gan and Michael Gitlin; and, more recently, Michael Gross (though the latter is almost double their age). The choice of materials and their use in this show somehow evokes the presence of this other trio, particularly that of Gross. Previously, Neustein, like Gitlin, has been much concerned with the "how" of his technical procedures and the application of their functional and procedural logic. This time, the "how" of the compositional thinking, as well as the juxtaposition of the fairly flat canvases and the lumber, is nearer that of Gross.

All this said, the Neusteins are very personal and for the most part, positively cheery in colour, pleasant warm reds being contrasted with equally soft, almost tender blues, with nice passages of freely brushed over-painting, the colour reminiscent of early Johns and Rauschenberg. In one lively work in the entrance, the red is taut on a stretcher, but the rectangle of blue part of the canvas lies in another plane on the wall, and while the lumber is used almost decoratively, the whole thing really works, as do the two larger pieces. The piece de resistance, "Cubist Extension" is particularly good, though some of the bottom angles aren't quite squared up (there is no feeling that this discrepancy is design rather than accident). The smaller assemblanges are unimpressive, the bits of wood stuck between the stretchers failing to reflect any organic reason for their being there. The sombre colours verge on the muddy. At least they look that way beside Neustein's new, happier mood.



Joshua Neustein: "Cubist projection" (Gallery Gimmel, J'lem).

Louise Schatz: watercolour (Debel Gallery, Ein Karem).

Meir Ronnen

The drawings in the show are slight, but elegant. They deal with displacements, a favourite theme of the Gitlin, Cohen-Gan, Neustein triangle, in this case what happens to a simple rectangle on paper when it is cut through and "readjusted." In another approach, the colour escaping from one square gave me a strong sense of *deja vu*.

I'd suggest ignoring the philosophical overtones alluded to in the unattributed printed introduction to this show (in Hebrew only) and concentrate on what this sort of constructivist art really seeks: a giving of straightforward pleasure through its direct visual effect; as well as the intellectual stimulation of assessing why and how the better compositions work, in purely technical terms. To sum up, it seems that Neustein on canvas may offer us even more than Neustein on paper (Gallery Gimmel, 17 Shlomzion, J'lem). Till Nov. 7.

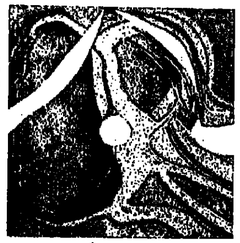
WATERCOLOUR was traditionally the medium of the landscape and still-life painter; but in Israel, its leading exponents are now abstractionists. One of them is LOUISE SCHATZ. In her latest show she goes beyond the usual watercolour-on-hot-pressed-paper techniques, working on and over newsprint collage and sometimes using the glued paper to help the thrust and rhythm of the composition. While Paul Klee is still the dominant influence in her oeuvre, she presents an astonishing variety of approaches in this show and yet succeeds in making all of them look like a recognisable Louise Schatz.

Occasionally there is a tendency to let too much go on within a single work; one almost feels like dividing these up into several smaller but equally viable compositions. But the best of the compositions seem immovable, like the boldly coloured one with broadly geometric, almost ruled forms, set within a large pencilled grid, my favourite in this selection.

Schatz also shows some of her fine colour etchings, printed earlier this year at the Buraton Graphic Centre. It is interesting to note how the restrictions of this medium have resulted in more rigid, but often more effective compositions. (Debel Gallery, Ein Karem). Till Nov. 11.

ROGIER PLATIEL, the brilliant young Franco-German-Jewish artist who died earlier this year in Paris at the age of 44, after a battle against an incurable illness, is being accorded a memorial show of his colour etchings at this gallery, where his work was first seen here; much of it comes from local private collections. Platiel was possibly the most vital etcher at work in Paris today and certainly one of the most accomplished. His prints, some of them single editions printed dozens of times, are marvels of technique. His designs are often living, biomorphic forms but there are a few pieces that are purely constructivist. To my mind, there was more life, colour and interest to Platiel's work than that of his mentors, Friedlaender and Hayter. His loss to art is very real. (Nora Gallery, 9 Maimon, J'lem). Till Nov. 6.

SINAI, or more specifically the area around Santa Caterina, has for some years been the site of annual artists workshop, a group tour in which artists have spent their time around the foothills of Mt. Sinai recharging their personal and biblical batteries. Now 14 of them are exhibiting the results of a stay there, but visitors to this hopelessly eclectic show will not get much of a charge out of it. The better works are submerged in a sea of descriptive banalities. Mention must be made however of David Maestro's brilliantly composed photographs; and Gad Ullman's cornocupia of conceptual and graphic ideas, though most of them are merely illustrative, a fault of the many watercolours on show; and his parody of the three monotheistic faiths on Mt. Sinai is rather tasteless. Only Anna Andersch-Marcus, in her extremely well-organized pastels, captures the grandeur of the site. Samuel Bak has of course based a complete series of striking aurrealist paintings on the tablets of Mt. Sinai, but I daresay he could have painted them without going there. The odd-woman-out is composer Noa Guy, who presents some unusual sheet music; one would have liked to have heard a tape. (Ezry Gallery, 18 King David, J'lem). Till No. 1.□



Rogier Platiel: etching (Nora Gallery, J'lem).

Faces of sculpture

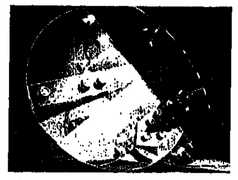
ELI ILAN has brushed aside a sculptural "look" he has been crystallizing for the past 15 years, an artistic identity developed from his appreciation of the beauty inherent in natural, organic, formations. Gone are Ilan's semi-figurative and abstract compositions rooted in the classical traditions of modelling, carving and casting, echoing the amorphic shapes of bone or weathered stone and highlighted by a contrast of dark bronze patinas and polished surfaces.

His latest works are a complete about-face. The new sculptures are divided into two series, the first containing simple combinations of bronze volumes and glass planes whereby an oval mass, resembling a pit or seed, is shorn or segmented by an angled parallelogram of thick sheet glass.

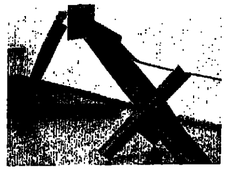
The second group are mechanical, transparent, meticulous constructions in which numerous geometric glass shapes are interlocked and contained by bright silver-plated metallic bands, joints, nuts and bolts.

It is understandable that an artist who finds himself in a creative *cul de sac*, needs to break out into new and alternate channels of expression. Usually, hints of change appear in transitional periods or are indicated by singular advances within the framework of familiar forms. Ilan has not gone through this intuitive transition. He has begun to work with a new visual language the alphabet and grammar of which are still unclear to him. Phrasing, therefore, is often incoherent and in need of interpretive support. Because of the flat, architectonic glass, difficulties related to solidity, reflection and the spaces that open up "through" the sculpture and into the room are heightened.

Somehow I see these pieces being enlarged to monumental proportions. The angled planes and the counterpoint of edges begin to function as architectural forms. They begin to enclose spaces. But because of their table top size this architectural quality remains hypothetical.



Eli Ilan: sculpture (Delson Richter Gallery, Old Jaffa).



Yehiel Shemi: sculpture (Gordon Gallery, Tel Aviv).

Gil Goldfine

Ilan has burnt his bridges and must accept the fact that to some extent he is removing himself from the continuity of the creative process. The hand formed maquette will be replaced by cold calculations in cardboard and plastic. Although his new work is neither Minimal nor Constructivist (his bronzes were neither abstract nor surreal), their ultimate exterior belongs to the world of the craftsman and the workshop. Can Eli Ilan accept this? (Delson Richter Galleries, 24 Simtat Mazal Arieh, Old Jaffa).

THE MODERNIST proposition that a successful three dimensional art form should relate to the space it occupies and not merely replace space, is intelligently and elegantly demonstrated by YEHIEL SHEMI'S new Corten steel sculpture at Gordon Gallery I.

Conceived as a floor piece, without pedestal or base, the sculpture's dimensions approximate human proportions, yet its looming presence in the modest gallery room is unobtrusive, partly because of an "open" design utilizing negative space and the inviting, rusted, patinga; but more so because Shemi has constructed a harmonious work of art in which the triangle serves as the basic coordinate. Utilized as a repetitive shape within the actual sculpture (akin to Renaissance composition) Shemi has enhanced the triangle's importance by consciously considering the sculpture's effect on the scale and "spacial emptiness" of the gallery.

Fabricated from flat rolled sheets, "I" beams and angle supports, the broad compositional guideline is an upended right-angle triangle resting on its hypotenuse. This segment, in a material sense, does not exist but can be visually assumed by the spectator's sight line that runs along the floor between the sculpture's resting points.

Assembled from two major sections, the flat, planular, vertical portion, strong and erect (and shaved on one edge to indicate a transition towards a three sided shape) is bolted to a descending linear axis that cascades down the room's cubed diagonal (from floor corner to ceiling corner) and cleaves the "emptiness" into additional triangular configurations. The spectator who positions himself at various points around the room begins to find himself within atmospheric tetrahedrons and sees triangular bits of wall formed by crisscrossing steel; "V" shaped shadows; and square floor tiles bisected into triangular units.

One should not assume that Shemi's sculpture functions as a tool for playing geometric charades. To the contrary, it is a deliberately stated catalyst that activates a whole environmental event.

This single sculpture is accompanied by its unassembled component parts and 36 working sketches. Both of these didactic supports are superfluous and unnecessary. They add little to our appreciation of a self-contained aesthetic experience. (Gordon Gallery I, 29 Gordon, Tel Aviv, till Oct. 30).□

هكذا من الأصل

A taste of lemon

(Nofim)

FOR YEARS, we have described the lemon-flavoured, clear Tempo beverage to tourists and newcomers as "the local equivalent of 7-Up." Today, the real 7-Up brand has begun to appear in Israel.

To the Israeli consumer, it can be likened to "white Tempo" — or, for that matter, to Crystal Lime-Lemon, Schweppes Lemon-Lime, Goldsun Lemon and probably several other local carbonated drinks. In a non-labelled sight-taste test, it is very difficult to differentiate among these.

Many Israelis, of course, are familiar with 7-Up either from travels abroad or from trips to Gaza. Its dark-green bottle with white and red lettering is easy to spot. In English-speaking countries, it is often advertised as "the Un-Cola," to set it clearly apart from the two soft drink giants, Coca-Cola and Pepsi Cola.

Among my clearest memories from my first trip to Gaza in 1967, just after the war, was passing the 7-Up factory near the entrance to the town. It seemed an incongruous touch of Americana in the midst of the Middle East. The factory was no longer functioning, but one could still buy Gaza-bottled 7-Up — and we thought we detected a saccharin-sweet flavour we did not recall from the American original.

Our taste buds were not mistaken. I am told that the 7-Up plant in Gaza was shut down from 1967 until 1972 not only because of the disruptions of war (the factory itself was not damaged), but because the mother company in St. Louis, Missouri, was displeased that the Gaza operation was adding extra sweetener to the formula out of deference to local tastes.

When the 7-Up factory in Gaza reopened, distribution was limited to Gaza, Sinai, Judea and Samaria, and efforts over the years by Israelis to obtain a licence to bottle 7-Up in Israel failed, apparently because the company bowed to the Arab boycott.

I RETURNED from my U.S. visit recently to the sight of 7-Up distribution trucks plying the streets of Tel Aviv. The first thing I noticed was how odd 7-Up looked when transliterated into vowelled Hebrew. On the green bottles themselves, the name so far appears only in English and Arabic, with a Hebrew label pasted on to the bottle and Hebrew lettering on the bottle top. Future batches of bottles are being ordered with large Hebrew lettering in place of Arabic for the Israeli market.

The 7-Up destined for Israeli consumption comes from the same Gaza factory, but it has a new distribution company, called S.A. Israel Marketing and Distribution Ltd. (The "SA" comes from the *Samech Alef*, initials of Seven-Up written in Hebrew. Its general manager is Meir-Mayor Dagan, and he has three partners, one of whom is the owner of the Zion Restaurant in Tel Aviv's Yemenite Quarter.

The distributing company has a huge warehouse at the old Jaffa port and a fleet of 10 trucks which bring the cases of drink from Gaza and supply them directly to retailers.

So far, the made-for-Israel 7-Up is available only in the greater Tel Aviv area (roughly from Netanya to Rehovot). It is sold at kiosks, restaurants, some private grocers delicatessens and hotels, but not yet in supermarkets. Distribution is expected to spread gradually throughout the country over the winter low-season in preparation for next summer.

Drop per drop 7-Up is one of the most expensive soft drinks in Israel. It comes only in small bottles — and these are the 200-millilitres size rather than the 250 ml. of Coca-Cola, Kinley, Schweppes, Queens, Crystal, Tropi and Goldsun. (The small-sized Tempo bottles are also 200 ml. but they cost less than 7-Up.)

At Tel Aviv kiosks, 7-Up drunk on the spot generally costs IL5 — the same as the 20 per cent larger Coca-Cola. If you can find 7-Up in a grocery shop, you will probably pay IL4.50 to IL5 including VAT plus a bottle deposit.

Meir-Mayor Dagan says he hopes to have 7-Up in a "six-pack" by next summer to bring down the price on take-home purchases. Family size bottles and tins are also planned for next summer.

My neighbourhood kiosk owner complains that he must pay more for 7-Up *wholesale* than the consumer pays for it on the street in Gaza. This is quite possible. The wholesale price of 7-Up in Israel proper is IL2.66, which includes VAT and various other taxes not applicable in Gaza, Sinai, Judea and Samaria. In Gaza, the kiosk owner may buy a bottle wholesale for about IL2 and be satisfied with a mark-up to IL2.50 Our retailers are not so modest.

I asked the spokesman of the Ministry of Commerce, Industry and Tourism if there is any control over the profit margin on soft drinks in Israel. Only the family size bottles are under any direct kind of price control (their manufacturers must get government approval to raise the factory price), and family size bottles are distributed with a recommended consumer price, which most large retailers honour.

When it comes to single-portion bottles, the ministry spokesman told me, there is no clear limit on how much anyone can charge. There is, however, a concept of "reasonable profit" which can be applied by a court. The ministry has taken restaurants to court for violating the principle of fair

MARKETING WITH MARTHA

profit on soft drinks, but he does not recall a hotel being charged.

Some hotels charge nearly 10 times the wholesale price for a bottle of soft drink. A spokesman of the local Coca-Cola plant says the company is not happy with what the major hotels generally charge for its beverage, but says it is not the manufacturers' job to dictate retail prices or threaten to withhold supplies; rather, it is the government's job to prevent profiteering.

WHEN IT comes to purchase for home-use, it is easier to compare prices. Quite naturally, the family-sized bottles (three-quarter litre, one litre, or, in Tempo's case, "litre plus") are most economical.

I did a quick comparison of the prices (at Super-Sol) of lemon-flavoured, clear, carbonated drinks and found that the cheapest of all is Goldsun Lemon in a litre bottle. As one of the smallest soft-drink producers (although part of the giant National Breweries complex), it deliberately charges less than its competitors.

My only complaint about its product is that the bottle-cap is not reclosable (neither is Crystal's), but Goldsun says it hopes to correct this soon.

Tempo is the next cheapest, followed by Crystal, then Schweppes, but all three are close in price.

We did a taste test at home with several brands of lemon-flavoured soft drink, including the new 7-Up. I put small quantities of various brands into numbered paper cups and asked members of the family and friends to identify the brands and comment on the taste. My husband, sister-in-law and oldest daughter — in two separate tasting evenings — were able to pick out the 7-Up correctly, because, they said, it tasted sweeter than the others. At the same time, all three preferred the non-7-Up brands because they are less sweet.

One friend, considered to have a connoisseur's palate, was unable to identify the brands, but he preferred the 7-Up and Schweppes Lemon-Lime — both of which tend to be sweet.

A veteran Israeli cousin was unable to distinguish any difference at all among the various colourless, lemon-flavoured drinks.

My conclusion from all these testings is that 7-Up will probably appeal mainly to people who like a very sweet drink — or those who are attracted by the snob appeal of an international brand-name. The local distributing agents for 7-Up insist that the Gaza product is now made according to the American formula, including the amount of sugar in proportion to other ingredients.

Obviously, the water differs from country to country. And here is a slight adaptation in the Israeli batch of 7-Up in deference to *kashrut* — the "lemon salt" *(melach limon)* had to be specially imported to meet the demands of the supervising rabbis.

The 7-Up distributed in Israel carries the *hechsher* of the two Rishon L'Zion chief rabbis, Rabbi Yehuda David Halevi Wolpo and Rabbi Yosef Azran, who have authorized the entire product as *"kasher l'mehadrin."*

I HAVE NOT seen the bottling plant of 7-Up in Gaza, but I am told by Meir-Mayor Dagan of S.A. Marketing and Distributing that the factory has two filling machines, one for the bottles which go to Israel proper and the other for the bottles destined for the territories. While the ingredients are identical in both filling lines, the *kashrut* certificate officially covers only those bottles with Hebrew-printed caps and the stick-on labels which list the ingredients.

It is worth noting that there is no food colouring added to 7-Up — or, in fact, to any of the clear lemon or lemon lime-flavoured beverages sold in Israel. This is in contrast to the orange-flavoured and cloudy lemonade-flavoured beverages, most of which contain some food colouring.

Cola drinks, surprisingly, do not contain colouring, because the burnt sugar in them provides the brown colour.

Meir-Mayor Dagan likes to stress that 7-Up can be drunk either cold or at room temperature, unlike some soft drinks which, he claims, are only drinkable when ice-cold. But tastes vary. The British, after all, are known to drink warm beer, and I have been in Northern European homes without refrigeration where Coca-Cola is drunk warm.

It is not surprising that some opposition has been voiced to the introduction of Gaza-bottled 7-Up into Israel, particularly from some of its competition in the soft-drink field.

One contention is that Israelis should feel honour-bound to boycott 7-Up after all the years the American company boycotted Israel. Another is that Arabs in the territories have been drinking less Israeli-bottled drinks in the past few years as a political protest, so why should Israelis patronize a Gaza factory? Yet another argument is that 7-Up is an unfair competitor because wages and some other manufacturing costs in Gaza are cheaper — a fact that is certainly not reflected in the consumer price in Tel Aviv.

MY SINGLE reservation about the new 7-Up on our market is one which I raised some years ago when the Coca-Cola company introduced Kinley drinks based on an imported citrus extract. The 7-Up factory engages in, what seems to me, the same absurdity of importing a lemon-flavoured essence from the U.S. to our own land of citrus plenty. Again, the answer is that the mother company requires a uniformity in the base ingredient for the drink which bears its label.

Maybe so, but the consumer still has the choice of patronizing a lemon-flavoured drink which has its flavouring source in locally grown citrus fruit.

Moshe Bornstein, general manager of Tempo Enterprises Ltd. even admitted that some of the extract for Tempo's foreign-label brand, Queens, is produced locally, a reluctant admission lest the snobbish Israeli public consider Queens "just a local rag" — *"shmatte Yisraeli,"* to use his words.

On the contrary, I think it is to the credit of firms which decide to use local citrus extract.

So my complaints against the new 7-Up would be mainly on the grounds of its imported citrus content, its rather steep price for size and the over-sweetness for my palate — but not the fact that it is made in Gaza.

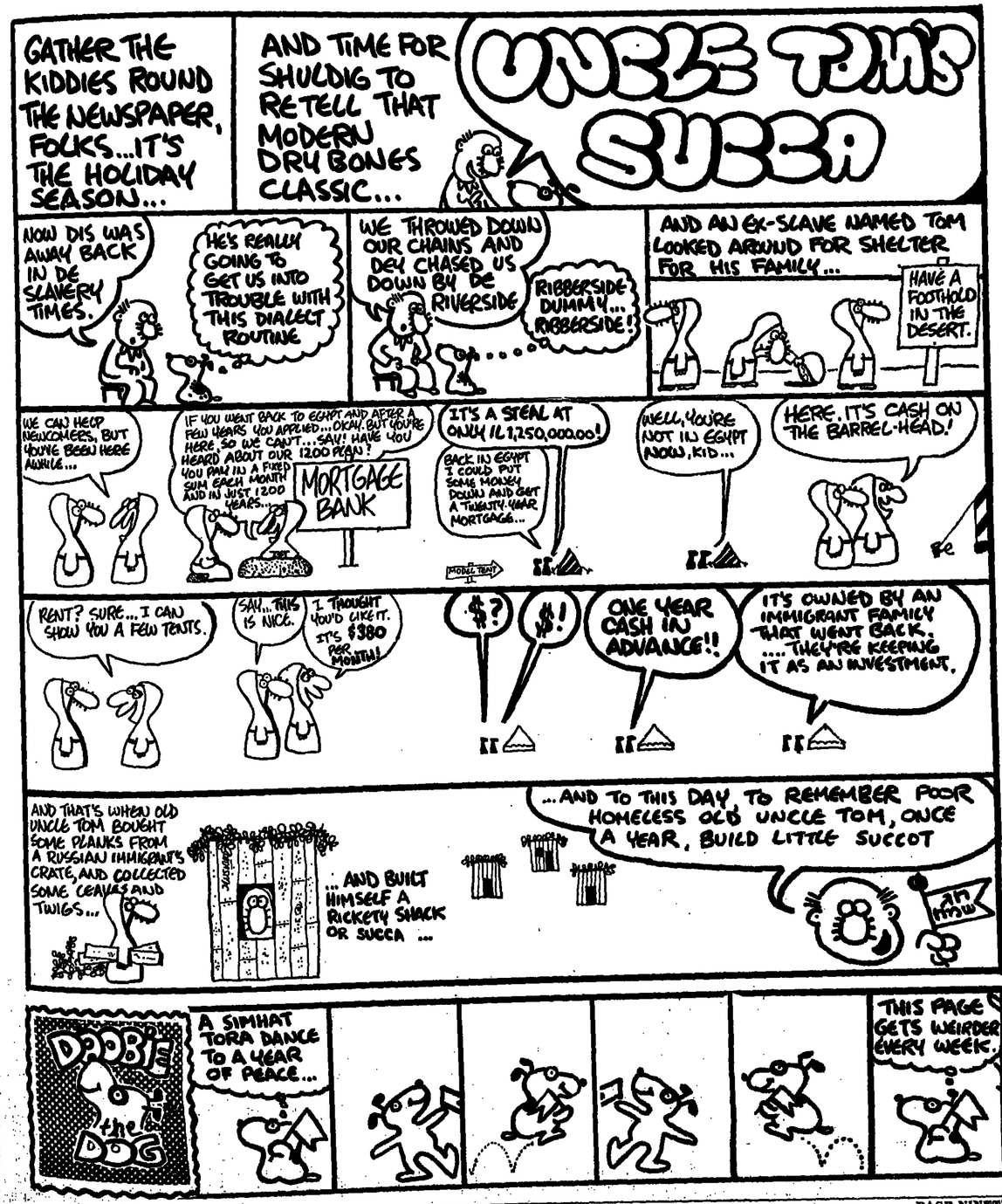
After all, we are supposed to be on the verge of a new era of trade with our neighbours.

There is, by the way, another soft drink factory in Gaza, called Star, replete with modern, new equipment. Perhaps we shall see its labels in Israeli shops, too.

A recent article in the *International Herald Tribune* reported that Egypt has a thirst for soft drinks — a demand which exceeds the present supply there. Israeli manufacturers should look to their future markets. □

Martha Meisels

The Weekend Dry Bones



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